3. Venuti (Marchese Marcello di). A Description of the First Discoveries of the Antient City of Herculaneum. Found near Portici..to which are added translations of some Letters on this subject, which passed between the learned Professors Gesner, Reimar and Feverlinus. London. G. Woodfall. n.d. (c.1750/1). Good copy, unbound. nf. '71.

A

DESCRIPTION

OF THE

FIRST DISCOVERIES

Of the ANTIENT CITY of

HERCULANEUM.

Found near *Portici*,

A Seat of his Majesty the King of the

TWO SICILIES.

Written in ITALIAN by the Marquis Don

MARCELLO DI VENUTI.

Translated into ENGLISH.

To which are added,

Translations of some LETTERS on this Subject, which passed between Cardinal *Quirini*, and the learned Professors *Gesner*, *Reimar*, and *Feverlinus*.

LONDON:

Printed by and for GEO. WOODFALL, at the *King's-Arms*, *Charing-Cross*.

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TO THE PUBLIC.

AS one Tranſlation of this Work hath already appeared, ſome Reaſon may be expected for the Publication of this. —— Facts are always the ſtrongeſt Arguments: — In *April* laſt the Publiſher received a Copy of the *Venetian* Edition of this Book, which he immediately put into the Hands of the Tranſlator, and gave publick Notice thereof by Advertiſement in the *General Advertiſer* of the 4th and 6th of *April*.

Hence it is plain, that this Tranſlation was begun firſt, and proper Notice given, that no one elſe might put themſelves to any unneceſſary Expence or Trouble; nay, Mr. *Skurray* ſays in his Preface to his Tranſlation, that on ſeeing the Original hereof advertiſed, he bought it to peruſe and *tranſlate at his Leiſure Hours*. This is a Confeſſion that he did not begin till near a Month after this Tranſlation was advertiſed to be undertaken.

But enough of the (1) Juſtice; let us proceed to the Merit of Mr. *Skurray*'s Tranſlation: He has told us he tranſlated it at his *Leiſure*; very extraordinary, that any Gentleman, between the 1ſt of *May*, the Day the *Italian* Edition was publiſhed in *London*, and the 20th of *June*, the Day on which Mr. *Skurray* publiſhed his Propoſals, could find Leiſure Time to *tranſlate*, and after this his Friends to give *a proper Reviſal and Correction* to upwards of 150 Pages; eſpecially as it was tranſlated from a Language it is plain he was not Maſter of.

That it was performed in a Hurry, might be ſome Excuſe for Faults in this Edition, puſhed on faſter than the Editors choſe, merely

(1) Cuſtom immemorial has always been held equal to written Law. In the preſent, or a like Caſe, the Rule has always been this: The Perſon who firſt procures a Copy of any Book, of which he thinks a Tranſlation will be agreeable, immediately gives a publick Notice, generally by Advertiſement in a News-Paper, that ſuch or ſuch a Thing, naming the Title, is in the Preſs, and will be publiſhed as ſoon as may be. —— The latter Part of which Promiſe the Publick is always ſure the Bookſeller will for his own Sake perform, as ſoon as may be conſiſtent with the Circumſtances of the Caſe.

merely to defend invaded Property; but what Excuſe can be found for a Work ſaid to have been *tranſlated* at Leiſure, and not offered to the Publick, till it had received *a proper Reviſal and Correction?* What can be ſaid in Behalf of ſuch a Writer, when the following CATALOGUE OF ERRORS is preſented to the Publick View, not as an entire Collection, but only as a Specimen of what may be met with in almoſt every Page.

Here it may be obſerved, that the firſt Part of this Work turns principally on two Points, *Hercules* the Founder, and *Veſuvius* the Deſtroyer; the ſecond, on the Excellencies or Peculiarities of the Works of the Antients: -- So, in the following Catalogue it may be noticed, that I have only marked ſuch as related to the principal Heads of the Story; paſſing by the numerous Miſtakes of a lower Claſs, and the verbal Inaccuracies which occur in almoſt every Line: Beſides, his corrupt Writing of *Latin* and other proper Names, render it very difficult for the Reader to know the Perſons and Places ſpoken of. I ſhall quote the Pages in the *Italian* from Mr. *Meyer*'s Edition, becauſe in more Hands than any other. And firſt

Italian	*Shaw ray*	Of OMISSIONS.
P 7	p.10	A Note omitted, which mentions a Medal with the Figure of *Hercules*, and the Remains of his Temple at Cadiz.
	12	*Hercules*'s Prophecy of the *future Grandeur of Rome*,
9		omitted.
	18	Seneca's *Situation of Herculaneum* omitted alſo.
14	42	Part of a Note omitted, in which are the Names of
32		ſeven Authors quoted concerning the *Eruptions of Veſuvius.*
	63	Speaking of the Duumviri, *that they were frequently*
50		*continued and confirmed in that Office*, is omitted.
	69	Speaking of the Form of the antient Theatre, he has
54		omitted *or whether it was after the Manner of the Tuſcans, who inhabited the Neighbourhood of Phlegra.* By this he has made the *Oſci* build *Nola* inſtead of the *Tuſcans.*
	79	The *Repeopling of Herculaneum* omitted. And
62	80	Speaking of Titus's Care to reſtore the Loſſes of the
ib.		Inhabitants of the Campania, *which had been ruined by continual Earthquakes. This Journey of Titus into Campania is atteſted by too many Authors to admit a Doubt; and the Rebuilding the Gymnaſium of Naples by that Emperor, is ſufficiently*; all omitted;
		as alſo
	83	The *Triumviri* for ſettling the Colony of *Herculaneum.*
65	94	Speaking of the Art of Perſpective, *front and back*
73		*Parts well proportioned*, omitted.

In

It.	*Sk.*	
76	97	In deſcribing the Minotaur, the *Arm* is omitted, where it could only be named to ſhew that it was not a *Leg*.
80	103	In deſcribing the Neapolitan *Country Dances*, which he elegantly calls *Dancing Bouts*, he has omitted their *imitating the Windings of the Labyrinth.*
88	113	A *Bas-Relief* omitted concerning the *antient Vintage.*
90	117	In the Diary of the Diſcovery, the Things found on the 4th and 5th of July are omitted, and thoſe diſcovered on the 6th dated the 4th.

Here it may not be amiſs to give an Inſtance of his Method of abridging a tedious Paragraph, compoſed of Words he did not underſtand.

It.	*Skurray.*	*Our Tranſlation.*
92	120	A Vaſe with its Cover; a ſacrificing Cup, with a Handle; and ſeveral other Rarities and Curioſities, Fragments of Braſs Pans or Baſons, &c.	A Vaſe with its Cover, which I believe to have ſtood on a Tripod, having Handles entire; a Simpulum, with its Handle, all of Braſs, very curious and perfect; beſides Fragments of other large Patera; Handles of Veſſels, one of which was Fellow to a former; and two other crooked Pieces, being Fragments of Braſs Pans. p. 95.

By this Time, poſſibly, the Reader may be as weary of this omiſſive Subject, as the Writer; proceed we therefore to

ADDITIONS.

As none could reaſonably be expected, ſo they are very few, and thoſe chiefly in the Notes; the principal of which is in p. 29, where a Note is added in *French*, which induces me to think this Work has been tranſlated into *French*, and that this Note was added in that Edition, and ſo copied with the reſt of the Notes, moſt of which are left in their original Language, as are alſo the *Latin* Pieces at the End of the Volume. — Seems it not probable, from the Circumſtance of the *French* Note, that this Tranſlation from the *Italian*, has been ſtrained through a *French* Tranſlation? eſpecially as the other additional Notes are in *Engliſh*; and truly valuable they are!

That in p. 54, is ineſtimable. — How long has *Vomitoria* been *Latin* for *Doors?*

In

In p. 63, he is exceſſive kind, in telling us the Office of an Ædile, which any School-boy might have tranſcribed from *Littleton*'s Dictionary.

Thoſe in p. 92, 101, and 102, are of the ſame Value, dug out of the ſame Mine, with equal Skill and Labour.

In 101, he ſufficiently informs the World of his Skill in Painting, by his Ignorance of the Difference between *Vermillion* and *Okre*.

I muſt beg the Reader's Patience a little longer; while I lead him through a Maze of

BLUNDERS.

It.	*Sk.*	
9	11	The Ports of Leghorn and Port Hercole called *Gates.*
20	26	The Inhabitants of *Herculaneum* erect a Statue to Lucius Munatius Conceſſianus, in Gratitude for that, in the Time of Scarcity *he lived at his own Expence,* inſtead of *he ſupported them all at his own Expence.*
23	30	A College of *Biſhops in Rome before Chriſt!*
ib.	*ib.*	*King John* for *Queen Joan.*
26	33	A Country covered with *Ruſt, &c.* See the whole Paſſage :

Skurray.

To conclude; if this Country (notwithſtanding its having been deſtroyed by frequent Thunders and Lightnings, and laid waſte by the terrible Eruptions of Veſuvius, and covered with *Ruſt* and *Droſs*,) appears ſuch a pleaſant Place in our Time, What muſt it have been in former Ages; in the Time of Auguſtus, when the Roman Triumphers, without any Fear of the Flames, uſed with Pleaſure to frequent it?

Our Tranſlation.

I ſhall now conclude, with obſerving, that if this Tract of Country be ſo pleaſant and charming in theſe Days, after ſo many repeated Eruptions of *Veſuvius*, which belched out in Thunder Showers of Stones and Rocks; what muſt it have been in former Ages; in the Days of *Auguſtus*, when the *Romans*, amidſt their Triumps over the World, frequented it, with a Pleaſure no ways damped by the Apprehenſions of deſtructive Fire. p. 39

29	37	*To prove that, that ought not to be taken as a Denial of the Thing*; inſtead of *though the Proof, as merely negative, is not concluſive.*
ib.	*ib.*	*I ſhall alſo quote,* for *nor ſhall I ſtay to quote.*
38	49	*The Villa belonging to that Family, and the great Captain* da Loffredo, *is thought not to have been ſituated ſo near*; inſtead of *the Villa of that great Captain,* [meaning Pompey] *and his Family, in the Judgment of* Loffredus, *was not ſituated ſo near.*

Ca-

It.	*Sk.*	
42	55	*Caverns* and *Dens* in a Theatre, where ſituated ?
59	76	Domitia and her Father make *three.*
74	95	Two Pictures *round the Bottom of the Temple* ; for *at the farther End of the Temple.*
78	101	*Thighs,* for *Arms, &c.* See the Paſſage :

Skurray.

I was ſtruck with Amazement, at the Body of Theſeus, which was more lively than ever : At his Members, and his heroick and nervous Arms ; and could not help obſerving to Don Ciccio Solymena, that his *Thighs* ſeemed rather of the longeſt ; but I find it was the uſual Manner of painting the Heroes formerly ; for Sig. John Baptiſt Porta is of Opinion, *&c.*

Our Tranſlation.

I was ſtruck with Aſtoniſhment, in viewing the Fleſh of Theſeus, more lively than before ; and his Members, and his nervous Arms. I had here Occaſion to reply to Don Ciccio Solymena, who thought them a little too long, that this was the Cuſtom of painting Heroes ; telling him at the ſame Time, that he might conſult hereupon John Baptiſt Porta, *&c.* p. 83

87	112	*Bottles,* for *Amphora.*
96	125	*A Decree concerning the Ludi Athletici and Plebiſciti* ; inſtead of *a Decree concerning the Ludi Athletici* ; *and* two *Plebiſcita.*
104	135	*They found ſome curious Statues that had been ſecretly conveyed out of the Kindom.* — Where did they find the Statues that had been carried out of the Kingdom ? The Original ſays, — *Statues which they ſecretly carried out of the Kingdom.*

I ſhall now cloſe with a few Names, which will ſerve to ſhew how competent a Stock of Learning he has to qualify him for a Tranſlator, *viz.*

Aleſſia	Alexia		Licofron	Lycophron	
Caii	Cornelii		Oetra	Æthra	
Crateis	Crater		Perifeta	Periphetes	
Eliano	Ælian		Potizi	Potitii	
Ercole	Hercules		Precinzione	Precinctio	
Eſchile	Æſchilus		Teutans	Theutras	
Eſichius	Heſychius		Tingi	Tingis, now	
Huezio	Huetius		Tanger	Tangier	

N.B. Skurray every where calls *Herculaneum, Heraclea* ; though the very Author he attempts to tranſlate, labours to prove that it was called *Herculaneum.* See Part I. Chap. 3.

THE

THE AUTHOR's PREFACE.

IF the Diſcovery of any remarkable Monuments of venerable Antiquity, which for many Ages have been buried in the Earth, or otherwiſe ſuffered by all-devouring Time, has been always eſteemed one of the nobleſt Pleaſures of the Learned, and of all thoſe who take Delight in being Patrons or Friends to the Sciences; how infinitely greater muſt be the Glory of his Majeſty the King of the *Two Sicilies*, who has had the good Fortune, I do not ſay to diſcover little Remnants and Fragments, but, if the Expreſſion may be uſed, has unburied an entire City, adorned with magnificent and precious Furniture; with Theatres, Temples, Pictures, Houſes, Coloſſal and Equeſtrian Statues, as well of Marble as Braſs, and of the moſt excellent Workmanſhip.

The Fame of this fortunate Diſcovery, worthy only of a King, to whom Fortune has given every Thing deſirable, has excited ſuch Amazement in the whole World as not only raiſes an Envy in the Poſſeſſors of the more beautiful Collections, and in the more polite Nations, but alſo a commendable Curioſity in all thoſe who delight in Hiſtory and Antiquity, I may ſay in all thoſe who have fine Senſe.

As I happened to be the firſt who had the Honour to communicate and explain to his Majeſty the firſt Diſcoveries of theſe ſingular Monuments; and ſeeing divers Accounts and Relations come out daily, and ſeveral illuſtrious Members of the Republic of Letters ſtriving who ſhould be the firſt to diſcourſe thereon, I reſolved, with the ſole End of ſatisfying the many Requeſts, which have been made to me from ſeveral Parts of *Europe*, to publiſh a minute Deſcription of the firſt Diſcoveries, which were made under my Direction, together with ſome ſhort Diſſertations which, ſome Time ſince, I read, on this Subject, to our *Etruſcan* Academy of *Cortona*; and to the End, that thoſe who have taken upon them to make the Deſigns, may be able

to

to profecute the Defcription. And, concerning this, Signor *Propoſto Muratori* expreſſes himſelf thus (1): *Inter tot pretioſa antiquitatis Romanæ monumenta, ſtatuas, columnas, aliaque elaborata marmora, quæ in Villa Reſinæ extra Neapolim anno* 1739, *effoſſa ſunt, & adhuc effodiuntur, & quorum deſcriptionem ſperare nos facit doctiſſimus Eques Venuti, primum hoc marmor effodientibus ſeſe obtulit, ex quo innotuit ibidem extitiſſe Theatrum cum orcheſtra, &c.*—" Among ſo many valuable Monuments of *Roman* Anti-" quity, Statues, Pillars, and other well wrought Marbles, " which were dug up, in *Villa Reſina* without the City of *Na-*" *ples* in the Year 1739, and are ſtill digging up, the Deſcription " whereof we expect from the moſt learned Knight *Venuti*, this " Marble firſt preſented itſelf to the Diggers; whence it was e-" vident, that a Theatre with an Orcheſtra had been ſituated on " that very Spot, *&c.*" This and other Accounts have been tranſmitted to him by me, and the Abbot *Ridolfino Venuti*, my Brother, Antiquary to the Pope. Signor *Gori* is about to print a Work entitled, *Collectanea Antiquitatum Herculanenſium*, conſiſting of a Collection of all the Relations, which have been hitherto publiſhed, by him learnedly animadverted on; among many other Things, there are ſeveral Letters concerning theſe Diſcoveries, which he received from me, and my aforeſaid Brother.

But my domeſtick Affairs requiring me, with his Majeſty's Permiſſion, though to my great Regret, to return home, I could not be preſent at the Proſecution of this noble Enterprize. And as his Majeſty was graciouſly pleaſed to command me to write a Diſſertation on theſe Antiquities, which he kindly received, and tranſmitted to the Court of *Spain*; this being done in the limited Time of a few Hours, lays me under the Neceſſity of writing it over again, in a new, diſtinct, and better Method, to ſatisfy the impatient Curioſity of many Perſons; to the End that if this my ſuccinct Relation ſhould happen to fall into other Hands, they may be better informed concerning theſe Diſcoveries, and the Hiſtory of them; they are daily encreaſing, and have to my no ſmall Satisfaction, perfectly confirmed all which I had from the Beginning, as by a kind of Foreknowledge, ventured to affirm, that in that Place where they firſt began to dig, was buried not only a large and ſumptuous antient Theatre, but alſo a moſt antient City, which by the *Greeks*, and in particular by *Strabo*, was called HPAKAEIΩN, and by the *Latins*, as *Pliny* and many others, *Herculanium* and *Herculaneum*, ſituated in the *Campania Felix*, whoſe Situation cannot be better deſcribed than in the Words of *Florus* (2) who ſays: *Omnium non modo Italiæ, ſed toto orbe terrarum pulcherrima Campaniæ plaga eſt*; — *Hic illi nobiles portus* — *Hic amicti vitibus montes Gaurus, Falernus, Maſſicus, & pucherrimus omnium Veſuvius Ætnæi ignis imitator. Urbes ad mare Formiæ, Cumæ, Puteoli, Neapolis,* HERCULANEUM, *Pompei, &c.*—" *Campania* " is the moſt beautiful Soil not only in all Italy, but in the

a " whole

(1) Teſoro delle Iſcrizioni pag. 2021. 1.
(2) Lib. i. de Bell. Samnit.

" whole World; — Here are thoſe noble Harbours — Here " are the Vine-cloathed Mountains *Gaurus*, *Falernus*, *Maſſicus*, " and the moſt beautiful of all, *Veſuvius*, which imitates the " Burnings of *Ætna*. The Cities on the Sea ſide are *Formiæ*, " *Cumæ*, *Puteoli*, *Naples*, HERCULANEUM, *Pompeii*, *&c.*" Permit me to add here, that this Diſcovery clears the learned *Nicholas Peretto* Archbiſhop of *Sipus*, from an unjuſt Cenſure of *Elias Vineto*, who, in his Notes on the above cited Paſſage of *Florus*, finds Fault with his having placed *Herculaneum* in *Campania Fœlix*: *Fuerunt autem hæ* (urbes) *multæ, quarum una Campaniæ hic celebratæ: quæ urbs eadem fuit cum Herculaneo, ſi quid Perotto*, (1) *homini multa ſine ratione, auctoreque tradenti, credimus.* — " But theſe (Cities) were many, of which this alone be- " longed to *Campania* here celebrated: Which City was the " ſame with *Herculaneum*, if we give any Credit to *Peretto*, a " Perſon who delivers many Things without Reaſon or Autho- " rity."

Having divided the Work into two Parts, I ſhall in the firſt, ſet down the Hiſtory of the Foundation of the City of *Herculaneum*, beginning with an Enquiry who *Hercules* the *Phœnician* was, and what the Mythologiſts ſay concerning his Journey from *Spain* into *Italy*; then proceed to the Hiſtory of the City of *Herculaneum*, and its firſt Inhabitants, from the *Oſci* and *Etruſci* to the Times of the *Romans*; but without mentioning the Wars which happened in *Campania Fœlix*, even in the Neighbourhood of *Herculaneum*. But as ſome, and perhaps not without Reaſon, might blame me, ſhould I wholly omit the famous Battle that happened there between the *Romans* and King *Pyrrhus*. I ſhall ſet down the Words of *Florus* (2): *Apud Heracleam, & Campaniæ fluvium Lirim, Lævino Conſule, prima pugna: quæ tam atrox fuit, ut Ferentanæ turmæ præfectus Obſidius invectus in Regem turbaverit, coegeritque projectis inſignibus prælio excidere*; " At *Heraclea* and *Liris* a River of *Campania*, in the Conſulſhip " of *Lævinus*, was the firſt Battle; which was ſo ſharp, that *Ob-* " *ſidius*, Commander of the *Ferentan* Troops, advancing " to attack the King, put him into Diſorder, and compel- " led him to fly after throwing away his Enſigns." But on bringing Elephants againſt them, the King obtained a complete Victory; by which, *Florus* ſays, *totam trementem Campaniam, Lirim, Fregellaſque populatus, prope captam Urbem a Prænestina arce proſpexit.* — " Having ravaged all *Campania* trembling at " his Arms, *Liris*, and *Fregellæ*, he ſurveyed the almoſt taken " City from the Tower of *Prænestæ*." *Elias Vineto* is again confounded in this Paſſage, not knowing how to trace out this *Heraclea* in *Campania Fœlix*, which is mentioned by *Florus*, and *Paul Oroſius* (3); ſeeing only one named by *Strabo* and *Pliny*, in the Confines of *Italy*, between the Rivers *Siris* and *Aciris*, but a long Way from *Campania* and the River *Liris*, where *Plutarch*,

(1) In Cornucop. pag. 207. edit. Venet. anni. 1499.
(2) Lib. i. cap. 19.
(3) Lib. iv. cap. 1.

tarch, in the Life of King *Pyrrhus* says the Battle was fought; which, if he had better observed *Florus* he must have found; and these new Discoveries more and more confirm it.

But to return to the Distribution of the Work, I shall afterwards treat of the first Eruption of *Vesuvius*, as I publickly read the same in our *Etruscan* Academy. Finally, in the second Part, I shall describe the Antiquities found, with a Relation of the first Discoveries of the Theatre, Temples, and Pictures, made in my Time. There have since been found other Paintings, as a naked *Hercules*, as large as the Life; a Satyr holding a Nymph in his Arms; *Virginia* accompanied by her Father, and *Icilius* her Spouse, while *M. Claudius* demands her before the Decemvir *Appius*; and the Education of *Achilles*, by the Centaur *Chiron*; but that of *Virginia* is universally admired above all, being the best preserved. Also two Basso Relievos; one of which represents some Persons playing at Dice, with a Name written in *Greek* under each Person; the other represents a Coach drawn by a Parrot, and guided by a Grasshopper.

I congratulate the present Age, for that it has been able with its own Eyes to look back, contemplate, and in effect be a Witness of ancient History, as well as the Customs of the Antients. If any Wish for Perpetuity was ever accomplished, I think we may so esteem the Motto on a Medal of *Titus*, having on the Reverse a fine Temple, adorned with Horses, six Columns, and three Statues. The Motto is, AETERNITATI FLAVIORVM. This is no Place to examine into the Legitimacy of the Medal, or to decide to what Fabrick it alludes; but it is easy to reflect that as those Monuments of Antiquity lately found, which were erected in *Herculaneum* to the Honour of the *Flavian* Name have eternized that Imperial Family; they will for the future carry with them to all the Learned, the glorious Name of *Charles Bourbon*, the most fortunate King of the *Two Sicilies*.

It only remains to note, that in all I shall say, I intend solely to relate what I saw with my own Eyes; and I protest I have not the least Intention to publish, or minutely describe the other beautiful Things which have been found since; nor to prejudice any one who may intend such an Undertaking: But only that this my little Treatise, in which there are some Things which perhaps are not known to others, (since that an infinite Number of Things found lye in Confusion, or are buried in Heaps) may serve as a Forerunner, and Guide to that great Work, which is preparing by the Order of his Majesty. And of this to give one single Example: I have seen in a Relation in the *French* Language, which is printed, the Inscription of *Mammianus Rufus* (a Descendant perhaps of that *L. Mammius*, called by *Dionisius* (1) *Vir non obscurus*, "a Man of Note" who saw engraved the Oracle in the Temple of *Jupiter Dodoneus*) found in the Theatre looking towards the Sea-Coast, after the Manner of other Theatres, and particularly according to *Florus*, and *Orosius* of *Tarentum*; which is thus written:

(1) Dionys. Halicarn. Antiq. Rom. Lib. I. pag. 15.

L. ANNIVS. L. F. MAMMANIVS. RVFVS. IIVIR
QVINQ. . EATRO . . . . . NVMISIVS. P. F.
ARO . . . . . HERCVLANEN . . . .

The Inſcriptions, as will be ſeen in my Deſcription (1), were two, and alike; the firſt in ſeveral Pieces of a grand Architrave, I put together, and read thus:

A....MAMMI... RVFVS. IIVIR. QVINQ. TEATR.
ORC . . . DE. SUO

The ſecond Cornice or Architrave, Fellow to the firſt, had another, conceived in theſe Terms:

L. ANNIVS L. F. MAMMIANVS. RVFVS. IIVIR.
QVINQ. THEATR. O...P. NVMISIVS.
P. F. AR... TEC....

And as the Diggers broke and deſtroyed every Thing, ſo this Architrave, though whole in the Ground, was ſhattered to Pieces; ſo that perhaps different Things were put together, and by that Means every Thing confuſed (2). It was indeed propoſed, that every Thing ſhould be preſerved; but that could not be obtained; only the more precious Things are preſerved, and placed as Ornaments in the Royal Villa of *Portici*; in which the following Inſcription is put up, which I propoſed, and which for its Plainneſs I take great Pleaſure in.

KAROLVS REX
PHILIPPI. V. HISPANIAR. REGIS. F.
LVDOVICI. GALLORVM. DELPHINI. N.
LVDOVICI. MAGNI. PRONEPOS
THEATRVM. SPLENDIDISSIMVM
OLIM. TITO. IMPERANTE. A. VESEVO
OBRVTVM. ET. TEMPORVM INIQVITATE
DIRVTVM
IN. APRICVM. RESTITVIT
SIGNA. ET. STATVAS. AD. VILLAE
ELEGANTIAM. ACCEDERE
IVSSIT
ANNO. MDCCXXXIX.

" King

(1) See p. 51, 52.

(2) *And what elſe could be expected? ſince this moſt magnanimous King permits this inſtimable Mine to be dug by Galley-ſlaves chained two and two; — And it is a general Complaint among Travellers in their Letters hither concerning this Place, that all thoſe called Superintendants are totally ignorant of what they are about: Nay, our Author makes almoſt the ſame Complaint in ſeveral Places.*

" King *Charles*, Son of *Philip* V. of *Spain*, Grandſon of " *Lewis* Dauphin of *France*, Great Grandſon of *Lewis* the Great, " reſtored to Light a moſt magnificent Theatre, once over- " whelmed by *Veſuvius* in the Reign of *Titus*, and deſtroyed by " the Iniquity of the Times; and commanded the Images and " Statues to be made the Ornaments of his Palace, in the Year " 1739."

From the fortunate Succeſs of theſe wonderful Diſcoveries, muſt certainly be derived one Part of the immortal Renown, due to his Majeſty *Charles* \ III. King of *Naples*, who has laboured for the Happineſs of his Country, by the Protection of honeſt Men, his Buildings, and his Valour; by increaſing Commerce, to the infinite Benefit of his Subjects; and by his publick Works, among which may be reckoned the enlarging and better ſecuring the Mole, which is adorned with new Fountains, and in particular bringing thither the grand Fountain enriched with moſt beautiful Baſſo Relievos, wrought by *Benedetto da Majano*, which lay abandoned and neglected among the Ruins of the famous Villa of *Poggio Reale*, the pleaſant Retreat of King *Alphonſus*.

Permit me to mention, that I propoſed to remove hither from the Arſenal of the Caſtle of *Naples*, a large brazen Statue made by the famous *Donatello*, which I imagine to be the Effigies of *Francis Sforza* treading on a Serpent; and which bears a juſt Alluſion to the Temper of our Monarch, who is a great Enemy to, and Oppreſſor of Vice. All which was performed under the Direction of Don *Michele Reggio*, Captain General of the Marine, heretofore Lieutenant and Captain General of *Naples*, and Counſellor of State, who ordered the following Inſcriptions to be put on the four Fronts of the above mentioned Fountain, which being different, the courteous Reader will permit me to copy here.

I.

GENIO
CAROLI. REGIS
PHIL. V. HISP. REGIS. F.
QVOD
NEAPOL. REGNO. RESTITVTO
VIRTVTEM. ALVERIT
VITIA DEPRESSERIT

" To the good *Genius* of King *Charles*, Son of *Philip* V. King " of *Spain*, in Acknowledgment, that, upon the Reſtoration of " the Kingdom of *Naples*, he protected Virtue, and diſcouraged " Vice.

II.

II.

QVOD
LACVM. EREXERIT
ORAM. MARITIMAM. MOLES
PORTVMQ. VI. MARIS
DIRVTVM
RESTITVERIT

" That he improved the Lake; reſtored the Sea-coaſt, the " Moles, and the Haven, which was demoliſhed by the Violence " of the Sea."

III.

QVOD
TRIREMES. NAVESQ.
AVXERIT
ET. NOBILIB. EPHEBIS
CLASSICAM
ACADEMIAM
FVNDAVERIT.

" That he augmented the Number of the Gallies and Ships; " and founded a Naval Academy for young Noblemen."

IV.

QVOD
CVRIAM. COMMERCII
INSTITVERIT
VOTA. PVBLICA
D. D.
M.D.D.C.XXXIX.

" Dedicated by publick Contribution, in the Year 1739, on " account of the Erection of the Court of Trade."

The moſt grateful Acknowledgements of the learned World are therefore due to the Magnificence of the invincible *Charles* King of the *Two Sicilies*, who not regarding any Expence, has not only cauſed thoſe precious Monuments to be dug out of the Bowels of the Earth, but alſo preſerves them with the greateſt Care; having reſtored to the World a City long ſince buried, the Memory of whoſe Exiſtence was almoſt forgot; and of which may be ſaid, as *Seneca* (1) formerly did of the Villa of *Cæſar* near our

(1) De Ira, lib. iii. cap 23.

our *Herculaneum: C. Cæſar Villam in Herculanenſi pulcherrimam, qua mater ſua aliquando in illa cuſtodita erat, diruit, fecitque ejus per hoc notabilem fortunam; ſtantem enim prænavigabamus: nunc cauſa dirutæ quæritur*; — " *C. Cæſar* pulled down a moſt " beautiful Villa in the Territory of *Herculaneum*, becauſe in " it his Mother had been ſometime confined; and by this " means rendered its Fortune memorable: For, while it " ſtood, we uſed to ſail by it; but now we inquire into " the Cauſe of its Demolition." Hence will ever remain a more grand Idea of the *Roman* Magnificence, and a more glorious Remembrance of our invincible King.

CON-

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A

DESCRIPTION

OF THE

Discoveries of the Antient City

OF

HERCULANEUM.

PART I.

Of the Foundation of *Herculaneum.*

CHAP. I.

Who Hercules *was, and why so called.*

IT will not be foreign to my Purpose to give here some Account of the Name of *Hercules*, Founder of *Herculaneum*; and without taking upon me to examine all that has been remarked by *Bochart*, *Huetius*, and others, who derive every thing from the oriental Languages, and as I am to treat in particular of *Hercules* the *Phœnician*, that is, of him who is said to have carried away from *Spain* the Oxen of *Geryon:* It is certain, according to *Sanchoniatho* and *Philo Biblicus*, that he was the Son of *Atamas*, or rather *Jupiter Demeroon*, King of *Phœnicia*. If we search among the *Grecians* concerning his Name, they will tell us, that *Ælian* (1) being informed by Tradition of the Story of *Delphos*, has transmitted to us in his Writings, that *Hercules* was first called *Heraclides*, but that the Oracle being afterwards consulted, *Apollo* stiled him *Heracles*.

Heraclem te alio Phœbus cognomine dicit,
Gratificando etenim decus immortale tenebis.

Hence he was called *Heracles*, which signifies the Glory of the Goddess *Juno*, from Ἥρη *Juno*, and κλέος *Glory*. But as it is not

(1) Var. Hist. lib. ii.

my Business to make Mention of the many Names of *Hercules*, or, to speak more properly, of the many Persons of that Name (having only in View the most Antient of them all, that is to say, the *Phœnician*) I shall only take Notice of the Sentiments of the most modern Writers on this Head. M. *Fourmont*, Member of the Royal Academy, at *Paris*, is of Opinion, that the *Greek* Word Ἡρακλῆς being derived from Ἥρη and κλέος is a false and spurious Etymology. The most ancient Name of *Hercules* was intirely *Æolic*, *Hercle*; and the ancient *Latin*, *Hercules*; *Heracles* is only a Softening of the Pronunciation.

The Vowels V and O were the same Thing amongst the first *Latins*, and consequently the same in the *Æolic* and *Doric* Dialect, from which they derived their Language; so that *Hercules* and *Hercoles* are the same Word. Moreover, in those very remote Times R and S were of equal Force, nay, they seldom or never made Use of R; for Instance, *Fusius* was used for *Furius*, *Valesius* for *Valerius*; whence we may infer that they pronounced it *Hesculus*, and that this was the most ancient Denomination. It may not, perhaps be disagreeable to lay before the Reader the following Reasons, that every one may judge as he pleases, especially as they are founded on various historical Characters, supported by the Concurrence of divers Facts, which are applicable to every other *Hercules*, as well as to our *Phœnician*.

It is said, in the first Place, that *Hercules* assisted the Gods against the Giants, the *Titans* (1). He was in Friendship with *Mercury* (2), according to *Aristides*; went against *Antæus* in Conjunction with the Sons of *Abram* (3); succoured *Atlas*, and commanded the Troops of *Osiris* (4), carried War into *India* and *Æthiopia* (5). He was at the same Time stiled *Egyptian* and *Phœnician*; and *Herodotus* adds, that he was looked upon as one of the twelve Gods of *Egypt*, that is, as antient as *Jupiter* and *Saturn* (6). Hence we may gather, that the *Hercoles*, or *Hescoles*, of the Ancients, is absolutely the *Hescol* of the Scripture (7), whom *Abram* joined with against *Amraphel*, *Arioh*, *Codorlaomor*, and *Thadal*. Add to this, that as *Hercol*, or *Hescol*, fought against the *Titans*, these were the People of *Mesopotamia*, the Sons of *Nachor* and *Tharex*; and that *Amraphel* was one of the Princes of the *Titans*. This is confirmed by *Abidenus* (8), who says, that the War betwix *Saturn* and the *Titans*, that is to say, between *Abram* and the Descendants of *Nachor*, was not undertaken till after the Dispersion of *Babel*, which is also mentioned by *Artapanus* (9). Thus *Abram* becomes Κρόνος, or *Saturn*; *Isaac*,

(1) Diodor. Sicul. lib. i.
(2) Orat. in Hercul. & Leon Anthologia.
(3) Eusеb. præp. lib ix. cap. 10. Joseph. Antiq. lib. i. cap. 16.
(4 Diodor. lib i & lib. v. Huet. Præp. Evang pag. 80.
(5) Idem, prop 4 pag. 190. A. col. 2.
(6) Lib ii. cap. 43, & 44.
(7) Genes. xiv. 13 24.
(8) Eusеb. lib. ix. cap. 14.
(9) Ibid. cap. 8.

Iſaac, Ζεύς, or *Jupiter*, and conſequently *Hercoles* is the *Heſcol* all this while undiſcovered.

The Poet *Cleodemus*, called *Malchas*, who wrote the Hiſtory of the *Hebrews*, reckoned *Apher*, *Aſur*, and *Aphram* among the Sons *Abram* had by *Cetura*; and farther aſſerted, that *Hercules* carried them with him into *Africa*, in order to combat *Antæus* (1). Wherefore, from what *Malchas* has fabulouſly related, it is evident, that he did not copy *Moſes*, but took this Fact from the *Phœnician* Hiſtory. As to the Fable of *Atlas*, mentioned by *Homer*, *Heſiod*, *Virgil*, and *Ovid*, who calls him *Japetionides* (2)

Hic hominum cunctis ingenti corpore præſtans
Iapetionides *Atlas fuit*, *ultima tellus*
Rege ſub hoc, *& pontus erat*———

Whom *Hercules* aſſiſted in ſuſtaining the Heavens. *Nonnus* ſtiles him Τιτάνιος; which is conformable to *Heſiod*, who makes him the Son of *Climene* and *Japetus*, the Fifth in Rank among the *Titans*. Now, without entering into a Defence of what *Sanchoniatho* has advanced, and paſſing over all the other Fables, we will only ſay, that *Atlas* was the Father of *Maia* (3). and that *Mercury* ſprung from *Jupiter* and *Maia* (4). If *Mercury* be *Eliezer* (5), he cannot then be the Son of Ἀΐδης, or *Iſaac*, but muſt have lived in his Time, or a little before On the other Side, in *Hercules*'s aſſiſting *Atlas*, it is eaſy to diſcern *Lot*, or *Lota* in the *Phœnician* Tongue, and by Corruption *Otlah*. Such Tranſpoſitions frequently occur, and from the Time of the Dominion of the *Ammonites*, that is, of the Deſcendants of *Lot* (6), the Name of *Thola*, which in Subſtance is *Atlas*, was very much uſed

But *Atlas* was attacked by the *Titans*, becauſe he ſided with *Kronos* and *Jupiter*. Here we have the Hiſtory of *Lot* or *Lota*. *Abram* is the *Kronos*; his Enemies are the *Titans*, as has been ſaid. It is well known that *Atlas* applied himſelf to the Study of Aſtronomy; and therefore we ſhould obſerve, that *Lot*, or, in the Style of the *Ammonites*, *Tola*, or *Otla*, was a *Chaldean*. But as the Ancients have taken Notice, that *Abram*, who was a great Traveller, brought Aſtronomy out of *Chaldea* into *Egypt* (7); it was *Lot* then, or *Lota*, or *Otla*, who cultivated this Science.

It may be objected, that *Atlas* was a King of *Mauritania*, near the Mountain that bore his Name, and that *Abidenus*, in *Alexander Polyhiſtor*, is of Opinion that *Atlas* is the *Enoch* of Scripture, that is, the Father of *Methuſalem* (8). But the *Ammonites*

(1) Euſeb. præp. lib. ix. cap. 20.
(2) Metamor. lib. iv.
(3) Heſiod. Theog.
(4) Ibid. pag. 129. 13.
(5) Vide Fourmont Reflexions critiques, lib. ii. ſec. 3. cap. 29.
(6) Jud. x.
(7) Vide Polyhiſtor. ex Artapano, apud Euſeb. lib. ix. cap. 18. & idem Polyhiſt. ex Eupolemo. apud eund. Euſeb. lib. ix. cap. 16. Nicolaus Damaſcenus apud eund. Euſeb. cap. 16.
(8) Geneſ. iv. 18.

monites might poſſibly have given this Name to the Mountain, during their Conqueſts in the Days of the *Judges* (1). The Manner in which *Naas* King of the *Ammonites* expreſſes himſelf (2), the War which *David* carried on againſt them (3), their Alliances (4), and their Forces (5), ſufficiently ſhew that the *Ammonites* were a very formidable People.

But not to mention any farther Reaſons to prove the Coherence of the *Carthaginian* Names with *Atlas* (6), it is ſaid that the Tyrant *Buſiris* ſent his People to carry off the Neices of *Atlas*, that is to ſay the *Heſperides*; and that they ſucceeded therein without the Help of any *Hercules* whatſoever: But two Stories are confounded together in this Fact, that of *Buſiris*, and that of *Oſiris*, and we ſingly diſcover here the Expedition of *Heſcol* againſt *Amraphel*, in Conjunction with *Abram*, in order to free from Servitude the Daughters of *Lot*, or *Othlah*.

The *Greek* Word μῆλον, which denotes the Apples of the *Heſperides*, ſignifies alſo *cattle*. *Melo* in the *Hebrew* Tongue ſignifies *Fulneſs*, *Melon* in the *Phœnician* ſignifies *Riches*; and from this equivocal Meaning *Diodorus* (7) aſſerts that *Atlas* gave *Hercules* certain Sheep of that Country with golden Fleeces. According to *Bochart*, we are to underſtand by *Melon* Riches in general, after the Manner of the *Phœnicians*. Others explain it to be Oranges and Lemons. M. *Le Clerc* affirms this to have happened in *Mauritania Tingitana*, near *Tingis* (now *Tangiers*) where *Pliny* actually places the Gardens of the *Heſperides* (8). All this is taken from the Hiſtory of *Lot*, or *Otlah*, that is, from the Scripture Hiſtory, enlarged and ſet off with Ornaments.

Lot ſeparated from *Abram*, and *went out of the Eaſt* (9), conſequently by going to the Weſt he became the *Heſperus* of the *Heſperides*. The *Heſperides* are guarded by Serpents. Now Mr. *Le Clerc* on *Heſiod*, *p.* 630, obſerves, that ὄφις and δράκων ſignify both to *ſee* and *inſpect*; hence the *Phœnician* Word *Nachaſch*, or *Nahhas*, a Serpent, may have the Signification of a Serpent and of a Guardian or Inſpector.

With regard to *Hercules* being General of the Troops of *Oſiris*, we are to underſtand that *Heſcol* commanded the Troops of *Eſau*. *Heſcol*, an experienced Warrior under *Abram* (10), having joined *Eſau*, accompanied him into *Arabia*, *Æthiopia*, and *India*, after the Death of *Iſhmael*.

Let us ſuppoſe, that *Heſcol*, or *Hercules*, was born, according to the Chronology of P. *Sucier*, in the Year of the World 2080,

(1) Jud. xi. 32.
(2) 1 Kings xi. 11.
(3) 2 Kings xiii.
(4) Pſal. lxxxii. 6, 7, 8.
(5) Jerem. xlix. 4.
(6) Vide Fourmont, loc. cit.
(7) Diodor. Bibl. lib. iv.
(8) Plin. Hiſtor. Nat. lib. v. cap. 5.
(9) Geneſ. xiii. 14.
(10) Geneſ. xiv. 13.

2080, and that he was thirty or forty Years of Age at the Time of the Expedition of *Codorlaomor*; he must then be about 160 Years old when *Jacob* returned from *Mesopotamia*, which was no very infirm Age for those Times. *Isaac* lived 180 Years. The War of *Esau* must therefore have happened during *Jacob's* Sojourning with *Laban*, from 2247, the Year wherein *Reuben* was born, till 2258, the Year of the Birth of *Joseph*.

The last Character of our Hero, that is, his carrying the War into *India* and *Æthiopia*, may be explained by saying that *Osiris* undertook that Expedition, and that *Hercules* was his General. But according to all Traditions, *Hercules* overcame *Antæus*, whatever *Strabo* may say to the contrary; whence the *Greeks* might take one *Hercules* for another, and not be mistaken in the Fact delivered down to them by their Ancestors, but only in the Person.

It is evident then that *Hercules* might at the same Time be called the *Phœnician* and *Egyptian*. The Conquests of *Osiris*, or rather *Esau*, might make him honoured throughout *Egypt*, for the same Reason as *Eliezer* was adored in *Egypt* under the Name of Βοῦβις, or *Mercury*; and *Hercules* might be ranked among the Gods, as well as *Æsculapius* and *Isis*, he being as it were the right Hand of *Osiris*, and one of the greatest Captains of his Age. Now, as all the antient oriental Histories came to the Knowledge of the *Greeks* by these two Canals, that of *Cadmus* the *Idumean* or *Phœnician*, and that of *Danaus* the *Egyptian*, it is easily seen in what Manner the Belief of two *Hercules's* was established.

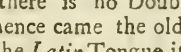
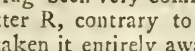
The *Greeks* were like Islanders, lived separate from each other, and affected to have different Gods. Taking this for granted, we may reduce the four principal *Hercules's* (besides the *Ousous*, who flourished before the Deluge) to two, that is, to the *Phœnician* or *Egptian*, and the *Theban* or *Indian*. The *Egyptian*, who is the same with the *Phœnician*, the *Hescol* before-mentioned, accompanied *Osiris* in the Expedition into *Æthiopia*. As to *Dactilus Ideus*, probably he was a second *Hercules*, הצבעי *Hattsebai*, because he was of the Family of *Heueen*, צבעא *Tsebon* (1), for *Dactilus* is only a Translation of the Name.

I omit the other Surnames which the *Egyptians* gave to *Hercules*, as *Gigon*, *Gignon*, and *Sandes*. The first is mentioned by *Hesychius*, the second came from the *Persians*, according to *Agatia*, Γίγας seems to be the same as *Gigas*, a Giant, and *Sandes* was probably a God adored in סנד *Sand*, or rather the Province of *Sind*.

This is what the most learned Critics of our Times assert, concerning the Name and History of the true *Hercules*, after having cleared it from the Clouds of dark Fables, which the Mythologists have ever rendered still more confused.

I am however persuaded, that, even before the *Pelasgian* Characters were introduced into *Italy*, that is, when the Language and

(1) Genes. xxxvi. 3.

and the Sacrifices of the antient *Hetrurians* were in a flouriſhing State, this Hero was always named *Hercules*. We may ſee, on two very ancient *Etruſcan Pateræ*, mentioned by *Demſter* (1), his Name engraven after this Manner,  *Hercle*, which have been the ſureſt Guides for the *Etruſcan* Academy at *Cortona*, and Meſſ. *Paſſeri* and *Gori*, in fixing the *Etruſcan* Alphabet; ſo that there is no Doubt but that in *Italy* he was called *Hercle* (whence came the old Exclamation *Mehercle*) and by the Genius of the *Latin* Tongue it was afterwards changed into *Hercules*; it having been very common with the *Tuſcans* to make uſe of the Letter R, contrary to the Opinion of many Authors, who have taken it entirely away from them. Again, if we chuſe to derive it from the Goddeſs *Juno*, there is another *Etruſcan* Sacrificing Cup, on which *Juno* is called  *Eris*, reading it from the right Hand to the left, after the oriental Manner.

I muſt add farther, that it is a difficult, nay rather an impoſſible Undertaking, to eſtabliſh with any Degree of Evidence, the Identity of thoſe Perſons whoſe Character is obſcurer than the Age they lived in, being enveloped in the dark Clouds of various Mythologies. For, at that Time, if the wild Beaſts grew numerous in any Part, or ſome famous Robber diſturbed the People's Safety, ſo that they wanted the Aſſiſtance of ſome experienced and warlike Leader, who might exterminate the Peſt that annoy'd them; in ſuch Caſe, the Hero, who by the Ancients was ſtiled *Horus*, being armed with a Mace, or large Club, aſſembling the moſt diſtinguiſh'd Warriors on an appointed Day, was publickly applauded by the Name of *Heracles*, or *Hercules*, that is to ſay, the Man illuſtrious in War; ſince in the Sacred Tongue *Horim* (2) ſignifies *illuſtrious Sons*, and *Keli* a *Club*, or *Armour* (3). But I ſhall conclude this Chapter with reminding the Learned for their Eaſe and Conſolation, of this Sentence of *Cicero*, *Magnam moleſtiam ſuſcepit, & minimè neceſſariam primus Zeno, poſt Cleanthes, deinde Chryſippus commentitiarum fabularum reddere rationem* (4).

CHAP II.

Of the Coming of Hercules, *the* Phœnician, *into* Italy.

WHOEVER is any ways acquainted with the Hiſtory of the fabulous Ages, call'd Ἀσάφον, together with that which ſucceeded thoſe Times, and was of greater Certainty, I mean the *Immitica*, cannot be ignorant of the Riches, Power, and Voyages of the *Phœnicians*, who, according to *Herodotus* (5) propagated every where the Worſhip of their *Tyrian Hercules*; inſomuch

(1) De Etruria Regali, Tab. 2. & 6.
(2) Eccl. x. 17. Nehem. vi. 17.
(3) Vide M. Pluche, Hiſtoire du Ciel §. xx. pag. 23.
(4) Cicero de Nat. Deor. 3.
(5) Lib. xi. cap. 24.

insomuch, that throughout all the Coasts of *Africa* no God was of greater Fame than this (1); to whom Temples and Altars were erected in every Place they touch'd upon. Among these the Temple of *Hercules* in *Cadiz* was famous, *extra Herculis columnas in Gadibus* (2), and another built by *Hiram*, mentioned in the Scripture as the Cotemporary of *Solomon* (3). This may be seen in *Silius Italicus* by the Sacrifices of human Victims, and the Vows which the *Carthaginians* and *Romans* made to him in all their great Enterprizes, according to the Authority of *Diodorus* the *Sicilian* (4). Nay, farther, *Stephen* of *Bizantium* informs us, that there were twenty-three Cities named after *Hercules*. We are therefore to trace here the Origin of our *Herculaneum*, perhaps the most ancient of all, as having been founded by *Hercules* himself.

It is well known that *Cicero* made mention of six *Hercules*'s (5), which Number others have augmented to Thirty (6). But our Point is to speak of him who passed thro' *Italy* (and of whom the *Etruscan* Academy at *Cortona* has treated very diffusively,) that is to say, of *Hercules* the *Tyrian*, who, whether we chuse to consider him as a Conqueror or a Merchant (7), after he had assisted *Atlas*, travelled beyond the Streights of *Gibraltar*, where he destroyed the Pillars of *Briareus*, and erected his own, near to *Gades* or *Cadiz*, as *Dionysius* informs us (8). And after he had carry'd off the Golden Apples from the delightful Gardens of the *Hesperides*, he made his own drinking Bowl (9) serve him for a Boat, and passing over into *Spain*, subdued the Power of the triple *Geryon*. This *Geryon* was a King, the Son of *Chrysaor*, and *Callirhoe*, who was possess'd of a beautiful Herd of Oxen, guarded by a Dog with two Heads, call'd *Orthros*, and a Serpent with seven, besides the cruel Shepherd *Eurytion*; that is, in the Opinion of *Natalis Conti* (10), he was one of the ancient Kings of *Spain*, whom the Mythologists represented as having many Heads, and many Hands, to denote according, to *Plutarch* (11), the Concord in which his Subjects lived with him.

Stesicorus is said to have composed the following Verses on *Hercules*'s carrying away *Geryon*'s Oxen (12).

Δεῦτε

(1) Fourmond. tom. i. 2. XII.
(2) Diod. lib. iv. Pomponius Mela lib. iii. cap. 6.
(3) Joseph Antiq. lib. viii. cap. 4. On an imperial Medal is the Figure of *Hercules*, with this Inscription, HERCVLI. GADITANO. — The Remains of the Temple are still to be seen at *Cadiz*.
(4) Diod. lib. iv.
(5) De Nat. Deor. iii.
(6) Natalis Comes Mythol.
(7) Vide Le Clerc on Hesiod.
(8) Lib. de Situ Orbis. Ælianus ex Aristotele, lib. v.
(9) Macrob. Saturn. Acad. Etrusc. tom. i. pag. 60.
(10) Nat. Com. de Hercule.
(11) In Politicis.
(12) Vide Strabon.

Διὸτι γέννηθεὶη χεδὸν ἀυλιπέραυ κλειυᾶς Ἐρυθίας
Ταρλησσοῦ, πολαμοῦ παρὰ πηγὰς ἀπείρονας
Ἀργυροριζυς———
Ἐυ κευθμώνων πέτραις.

Quode è regione illuſtri Eritheæ progenitum fuerit
Juxta argenti radices immenſos Tarteſſi fontes,
In receſſuum tenebricoſorum petris.

Now *Hercules* having ſlain *Geryon*, and his ſtrange Guard, and taken away his beautiful Herd of Oxen, went from *Spain* through *Gaul*, where fighting, near *Narbonne*, with the Giants *Albion*, and *Borgio* (1), he was aſſiſted by *Jupiter*, with a Shower of Stones; then having deſtroyed ſeveral Murderers and Tyrants, he built the City of *Alexia*, famous ſome Time after for *Cæſar*'s Siege. Thence purſuing his Voyage towards *Italy*, after having firſt founded *Monaco*, called *Portus Herculis Modoeciæ*, he ſlew *Ligur*, (from whom *Liguria* took its Name) who raſhly ventured to oppoſe him (2); he then paſs'd into *Tuſcany*, in order to chaſtiſe *Dercilius* and *Alerion*, Sons of *Neptune*, who had ſtolen his Oxen and driven them thither. This Voyage of *Hercules* remains in Remembrance by giving Name to two Ports, that of *Hercules Labro*, now *Leghorn*, and that of *Porto Ercole*, now belonging to the King of the Two *Sicilies*: Nay farther, from this Adventure concerning the Oxen, (*Italy* being firſt called (3) *Saturnia*) ſome have conceived the Name to be derived, eſpecially as the *Etruſcans*, who had the greateſt Dominion there, uſually call'd the *Italians Steers*. And afterwards, both among the *Etruſcans* and *Romans*, the Name of *Hercules* was held in ſuch Veneration, that both Nations, beſides their uſual ſolemn Sacrifices, as every one knows, conſecrated their religious Tenths to him.

The Envy which the Poſſeſſion of theſe beautiful *Spaniſh* Animals drew on this Hero, cauſed ſo much Trouble, that upon his Arrival in *Latium*, where was afterwards built the Metropolis of the World, whoſe future Grandeur he foretold, he found it neceſſary to kill the famous *Cacus*, Son of *Vulcan*, a Man with three Heads vomiting Flames, as is known even to Children; this fabulous Story being elegantly deſcribed by *Ovid*. Being then hoſpitably received by the *Potitii* and *Pinarii*, he propoſed to drive his Herd into the pleaſant Plains, where now the fair City of *Naples* flouriſhes, and in the very Spot we are about to treat of: So that, lodging in the Houſe of *Locrus*, according to *Conon*, where a new Plot was deviſed againſt him by the King of the *Latins*, he happened involuntarily to kill his Hoſt, who being diſguiſed, he took for one

(1) Montfaucon Antiquit. tom. i. pag. 1. lib. i.
(2) *Ligures omnes faliaces ſunt.* Cato lib. ii. de Originib.
(3) Vide Cellar. Geogr. antiq. l. ii. c. 9. pag. 452. Itinerar. Antonini, &c.
(4) Feſtus.

one of the Aſſiſtants of that King (1). But too many Obſtacles are always in the Way for the Prevention of great Deſigns.

I think proper in this Place to make mention of the *Leſtrigones*, who as *Valguarnera* (2) infers, from the Voyage which *Homer* aſſigns to *Ulyſſes*, inhabited near Mount *Circellus* (3), whoſe Situation muſt be fixed at *Mola di Gaeta*, by the *Latins* called *Formiæ*, according to the Teſtimony of *Cicero* (4), and *Horace* (5), who ſung of the *Maricæ Littora*, in his Panegyrick on *Ælius Lamia*, a Deſcendant of a King of the City of *Leſtrigonia*, called likewiſe by *Homer*, the City of *Lamus*. And I muſt here obſerve, that immediately after the Deſtruction of *Herculaneum* by Mount *Veſuvius*, there was a Conſul of this Family, L. AELIVS PLAVTIVS LAMIA, of whom no mention is made in the *Faſti* (6). *Formiæ Leſtrigonibus habitata*, ſaid *Solinus* (7); and *Pliny* (8), *Formiæ Hormiæ dictæ, ut exiſtimavere antiqui, Leſtrigonum ſedes*; ſo alſo *Suidas* in the Word κτίσματικῶς (9); though *Bochart* is of Opinion, that the *Leſtrigones* and *Leontines* (10) are the ſame People, agreeing herein with other Authors, who would place them in *Sicily* (11), though I conceive, that the *Leſtrigones*, of whom they ſpeak, muſt be confounded with the *Cyclops* (12).

It will not be diſagreeable to the Reader, if I here lay before him, with reſpect to *Formia*, two ancient Inſcriptions, on a large Slip of Marble, which were removed from that City to the Royal *Villa* of *Portici*, and copyed by me, in order to publiſh them, with other new Diſcoveries; but which to my great Concern, I have ſince ſeen miſerably handled, by an ignorant Engraver.

QVINTO . CLODIO . C....
HERMOGE....
V. C. CONS. CAMP.
ORDO . ET . POPVLVS
FORMIANVS
PATRONO . PRESTAN
TISSIMO

And the other:

les,

(1) Vide Narrationem Cononis apud Photium.
(2) Hiſt. Sicul. Lugd. Batav. Edit. pag. 61.
(3) Lact. Firmian. lib. i.
(4) Lib. ii. ad Atticum.
(5) Lib. iii. Od. 17.
(6) Vide Philip. a Turre de Inſcript. M. Aquili, cap. 7.
(7) Polyhiſtor. cap. 8. pag. 65. edit. ad uſ. Delph.
(8) Lib. iii. cap. 5.
(9) *Leſtrygones, qui habitant in agro Leontino.*
(10) Canaan, lib. i. cap. 30. pag. 621.
(11) Didimus, Euſtathius, Tzetze, Lycophron, Strabo, Thucidides, &c.
(12) Vide Valguarner. p. 62. Madame Dacier on Homer.

FVLVIAE
AVGVRINIA
NAE C. F.....
DIONYSI. CONS. VIRI
CORR. CAMP. VXORI.
FORMIANI. PVBLICE.

But to return to *Hercules*'s Rout, he went from *Formia* to the Plains of *Cuma*, where he met with ſome Difficulty in conquering the Giants of *Phlegra*, ſo called from the Ebullitions of burning Sulphur in the Neighbourhood of that Place, the Word φλέγω ſignifying to burn, different however from the *Phlegra Pellena* in *Theſſaly*, where it is feign'd, the Giants fought with the Gods.

——— *domitoſque Herculea manu*
Telluris juvenes, unde periculum
Fulgens contremuit domus
Saturni Veteris (1).

Now the Giants being overcome, *Hercules* peaceably drives his Oxen to Paſture, and enjoys ſome Reſt in the *Campania Fœlix*: Here he celebrates his Triumphs, and here dedicates his Club to *Mercurius Poligius*, (which Club became a fair flouriſhing Olive) and here he builds the famous Cities of *Herculaneum*, and *Pompei*, as we ſhall mention preſently.

Qui et caudicibus ſectis, mirabile viſu!
Traditur è ſicco radix olcagina ligno (2).

Hercules then purſued his Journey by that famous Way, which took its Name from him, and which, after the fatal Deſtruction of it by Fire, was reſtored by *Fabius Maximus* (3), as may be ſeen by the following Inſcription diſcover'd near *Naples*.

FABIVS. MAXIMVS. V. C. RECT. PROV.
F.... S. PR. VIAS. HERCVLIS. OB
TERRAE. MOTVS. EVERSAS.
RESTITVIT. A. FVNDAMENTIS.

He then took the Road to *Tarentum*, which City went alſo by the Name of *Herculea*, as we find by *Virgil* (4),

Hinc ſitus Herculei, ſi vera eſt fama Tarenti:

Diodorus the *Sicilian* tells us, that *Hercules* (5), being in *Italy*, in the Territory of *Lacinium*, with his Oxen, and paſſing along the Sea Shore, he killed a Robber, who had ſtolen them from him,

(1) Horat. lib. ii. Carminum Od. x.
(2) Virgil. ii. Georg.
(3) Gruterus ex lib. Jo. Pontani cl. 9. Vide Cellarium, pag. 670.
(4) Æneid. iii. verſ. 551.
(5) Diod. Sicul. de Antiquorum geſtis fabuloſis.

him, and that having alſo killed *Croto* undeſignedly, he erected a Monument to him, in the Place where afterwards was built the City of *Croton*. This Promontory of *Lacinium* (1) is 12 Miles diſtant from *Croton*, and has on the Weſt the Road for Ships, and on the Eaſt the Harbour. Here *Citrons* grow ſpontaneouſly. It was ſo called from the Robber *Lacinius*, who infeſted thoſe Parts, where *Hercules* built a Temple, and dedicated it to *Juno Lacinia* (2). Being arrived in the Confines of *Rhegium*, now *Reggio*, his Reſt was diſturbed by Graſshoppers, but *Jupiter* on his Entreaties granted, that thoſe Inſects ſhould never more moleſt that Country with their ſinging (3). After this having ſlain *Euritus* and *Creatus*, Sons of *Neptune*, he erected Altars to the twelve principal Deities, *Jupiter*, *Neptune*, *Pallas*, *Mercury*, *Apollo*, the *Graces*, *Bacchus*, *Diana*, *Alpheus*, *Saturn*, and *Rhea*; and then, I imagine, it was, that he went over into *Sicily*: Here he killed *Scylla*, Daughter of *Phorcus* King of *Corſica*, who had likewiſe ſtolen away his Oxen; who, being buryed by her Father, after the manner of their Anceſtors, roſe again, after having been cleanſed of all earthly Particles by Fire, and became the ἰστάτιον κακόν, or *Deadly Evil*, even to theſe Times (4).

It would be tedious to ſpeak here of the Adventures of *Hercules* in *Sicily* for the Recovery of one of the aforementioned Oxen, which eſcaped from him by Swimming, at the Time that he paſſed through *Tuſcany*. But not to be prolix, I ſhall only ſay, that after he had gone about 13 Furlongs, as *Timeus* reports (5), he ſwam over the *Faro*, holding by the Horn of a Bull, ſlew the Robber *Sciuntes*, and had a Combat with *Eryx*, a Son of *Venus*. It is farther aſſerted by *Stephen* of *Byzantium*, and *Diodorus* the *Sicilian*, that *Hercules* returning from *Spain*, and paſſing over into *Sicily* to carry thither the Oxen of *Geryon*, took up his Abode near *Himera*, where *Minerva* directed the Nymphs to form ſome delightful Baths for his Refreſhment: The Nymphs obeyed her; wherefore *Pindar* calls theſe Baths λουτρὰ Νυμφάων. This may be ſeen by two Medals, on one of which *Hercules* is repreſented, and on the Reverſe the three Nymphs, who made the Baths, with this Inſcription ΘΕΡΜΙΤΑΝ. On the other is repreſented a Chariot drawn by two Horſes, in which a Man, ſuppoſed to be *Hercules*, holds the Reins in his right Hand, and a Club in his left, whilſt *Victory* holds over him a Crown; on the Reverſe, a Nymph, holding with her right hand a ſacrificing Cup over a flaming Altar, and behind her appears *Hercules* in a Bath, with this Inſcription ΙΜΕΡΑΙΩΝ. But as ſome think this Journey into *Sicily* belongs rather to the *Theban* (6), than to the *Phœnician Hercules*, I ſhall paſs on, to ſearch after the Founder of *Herculaneum*.

But

(1) Stiled at preſent by our Seamen *Capo Nau*.
(2) Barrius de Antiquit. & Situ Calabriæ,
(3) Nat. Comes Mythol. lib. vii.
(4) Vide Ovid. de Pelia, & Hercule, & Poema Virgilii Ciris,
(5) Diodor. lib. 4.
(6) Valguarnera loc. cit. pag. 216 edit. Lug. Bat.

CHAP. III.

Of the City of Herculaneum, *and Places adjacent.*

AMONG twenty three Cities mentioned by *Stephen* of *Byzantium*, of the Name of *Heraclea*, he takes Notice of one in *Italy*; but whether he meant that of which we are treating in *Campania Felix*, or that of *Tuscany* or *Calabria*, is a Matter of Doubt; however, he had certainly in View that *Heraclea* situated near *Metapontus*, where the first Battle was fought against King *Pyrrhus*. As to our *Herculaneum*, founded by *Hercules* himself, and mentioned by *Cluverius* (1), under the Name *Herculaneum*, or *Herculanium*, it is thus described by *Dionysius* of *Halicarnassus* (2), in the following *Latin* Translation: *Hercules compositis ex animi sententia rebus Italicis, ac decimis spoliorum in Deorum sacrificia impensis, oppidulo etiam de suo nomine condito, ubi classis ejus stationem habebat, quod nunc etiam a Romanis habitatur inter Pompeias & Neapolim, tutos omni tempore portus habens, trajecit Siciliam.* *Pliny* (3) stiles it, *Herculanium Campaniæ*; and *Strabo* (4), *Heracleion ab Hercule facta, Urbs vicina Vesævo, non longe a Leucopetra Promontorio, Vesuvii cineribus sepulta jacet.* *Nonius Marcellus*, at the Word *Fluvias*, cites *Sisenna* in the 8th Book of his History thus: *Quod oppidum tumulo excelso in loco, prope mare parvis mœnibus inter duas fluvias intra Vesuvium conlocatas:* And again, *Transgressus fluvium, quæ secundum Herculaneum ad mare pertinebat.* And *Livy*, at the latter End of his 10th Book, calls it *Herculaneum*; so that it is the same thing, whether it be called *Herculeus, Herculaneus*, or *Herculanius*; Ἡρακλῆιος, being derived from Ἡρακλῆς; and the *Greeks* write Ἡρακλείας. i. e. *Heracliæ*, or rather *Heracliæ civitates*, equivalent to *Herculeas* and *Herculaneas*, "The Cities on the Sea shore, says "(5) *Florus*, are *Formia, Cuma, Pozzuolo, Naples, Herculaneum*, "and *Pompeia*."—*Urbes ad mare, Formiæ, Cumæ, Puteoli, Neapolis, Herculaneum, Pompeii.* — *Seneca*, in a Letter to a Friend, gives it the same Situation, and observes (6), that one Part of it was ruined by an Earthquake *(Herculanensis oppidi pars ruit)* during the Consulship of *Memmius Regulus*, and *Virginius Rufus*. And *Ovid*, describing *Æneas*'s Return from *Sicily*, makes him touch at the Island of *Capræa*, the Promontory of *Minerva, Stabiæ, Herculaneum*, and *Naples* (7):

> *Herculeamque urbem, Stabiasque & in ostia natam*
> *Parthenopen* (8).

(1) Lib. iv. Italiæ vet. 1555.
(2) Lib. i.
(3) Lib. iii. cap. 5.
(4) Lib. v. pag. 247. ΗΡΑΚΛΕΙΟΝ.
(5) Lib. i. cap. 16.
(6) Quæst. Nat. lib. vi. cap. 1. et 26.
(7) Metamorph. xv. v. 711.
(8) See Signor Gori, who quotes many Arguments in Defence of the Etrusean Alphabet, pag. 168, and his Dissertation on Herculaneum.

But not to be too tedious, I refer you to *Columella* (1), *Marcianus de Nuptiis*, *Pontanus de Bello Neapolitano*, and many other Authors and Hiſtorians, whoſe Teſtimonies concerning this antient City are very clear and extenſive.

Camillus Pellegrinus fancies that in this Place ſtood *Retina*, which *Pliny* (2) mentions in the Letter to *Cornelius Tacitus*, in which he relates the Circumſtances of his Uncle's Death. This Opinion is not without Probability, as the ſubterraneous City is in the ſame Situation, *Pliny* the younger has given to *Retina*, and extends itſelf under the Village called *Reſina*, a Name which differs from *Retina* in one Letter only; and it would be no way ſtrange that ſo trifling an Alteration ſhould happen in the Space of almoſt Eighteen Centuries. But *Pellegrinus*, and the Writers who have followed him, have not obſerved, that *Pliny* does not call *Retina*, *Civitas*, *Urbs*, or *Oppidum*, but only *Villa*; *nam Villæ ea ſubjacebat*, &c. (3) which cannot in the *Latin* Language ſignify City; and as the Place diſcovered is plainly a City, we muſt conclude, that it is not *Retina*, which was never named among thoſe which ſtood on the Shore of the Gulf of *Naples*; of which *Pliny* expreſſes himſelf thus: "On this Shore ſtand *Naples*, and "*Heraclea*, a ſmall Diſtance from *Pompeia*, at the Foot of *Veſuvi-*"*us*, and on the Banks of the *Sarnus*." Seeing, therefore, that none of the antient Authors have placed *Retina* among thoſe Cities which ſtood within the Gulf of *Naples*; and that it is agreed on all Sides to place *Herculaneum* between *Naples*, and *Pompeia*; who can ſay that the late diſcover'd City, ſituated between thoſe two Places, is not *Herculaneum*? It being at the ſame Diſtance from *Naples*, as from the Mouth of the *Sarnus*, where lie the Ruins of *Pompeia*. It is remarkable, notwithſtanding the Silence of the Hiſtorians, and Geographers alſo, concerning *Retina*, that a Squadron of Ships was actually there, according to the Teſtimony of *Pliny* (4), who adds, that *Retina* was at the Foot of *Veſuvius*, and that no Place was more expoſed at the Time of the Eruption. *Herculaneum* was in the ſame Situation, if we may judge of it by the Accounts given by the Ancients, which perfectly agree with the Place of this ſubterraneous City. It may be objected, that the ſame Circumſtances being applied to different Objects imply a Contradiction; but this Difficulty (5) will be removed by conſidering what *Dionyſius* of *Halicarnaſſus* ſays, concerning the Foundation of *Herculaneum*: "*Hercules* "having brought all his Affairs in *Italy* to a Concluſion, found-

"ed

(1) De cultu Hort. lib. x. verſ. 135.

(2) Pellegr. App. in the Antiquities of Capua, diſc. ii. ſect. xxiii. Plin. lib. vi. epiſt. xvi.

(3) Loc. cit. e la verſ. Ital. lib. vi. ep. xvi.

(4) Loc. cit.

(5) *This Difficulty would have been much eaſier removed, had our Author ſeen the Attempts, or rather Conjectures made to ſettle the Text of* Pliny, *both Manuſcript and Printed Copies varying pretty much in this Place: According to this,* Retina *is made a Perſon inſtead of a Place; in ſuch Caſe* Herculaneum *enjoys its Situation undiſturbed; and the Villa of* Retina *may, ſtill, have been at the Mountain Foot in the Town of Burgar.*

" ed *Herculaneum*, between *Pompeia* and *Naples*, having a ſafe " Harbour at all Times."

It is evident that *Hercules*'s Fleet anchored in this Port, and it is natural to think, that the Place where it rode, was at that Time called *Retina*; and that ſince the Building of *Herculaneum* the maritime Part of the City, at whoſe Extremity this Harbour was, as *Strabo* (1) poſitively relates, might ſtill retain the Name of *Retina*. If no Traces of the Harbour are now to be found, it is no Wonder, the Eruption which deſtroyed the Town, having filled up the Harbour. The ſame Misfortune happened to the *Sarnus*, a navigable River, which flowed by this City (2), and formed a Harbour between *Nola*, *Nocera*, and *Acerra* (3). The Bed of this River was filled with Aſhes, which changing the former Level of the Land, neceſſarily forced the Water to make itſelf a new Channel.

The moſt antient Inhabitants of *Herculaneum*, of whom we have any certain Account, (without entering into any Queſtion about the *Aborigines*, the *Auſonii*, and the (4) *Aurunci*,) were the *Oſci*, inaſmuch as *Strabo* (5), deſcribing the Situation of this City, ſays, that " formerly *Herculaneum*, *Pompeia*, and the " neighbouring Places on the River *Sarnus*, were poſſeſſed by the " *Oſci* (6)." Theſe *Oſci* have alſo been called *Opici*; becauſe *Capua*, which was always the Capital of that Country, has been called *Oſca*, *Vulturnia*, and *Opicia* (7). *Stephanus*, Ὀῖσί, ὅτι Ὄφεις καὶ τὰν ἔχιν. *Alii vero Opicos quaſi Ophicos a Serpentibus appellatos putant*; and *Servius* explains the Words, *Oſcorumque manus*, thus: *Capuenſes, dicit, qui ante Oſci (fortaſſe legendum Opici, aut certe Opſci) appellati, quod illic plurimi abundavere Serpentes. Nam Græcè ἔχις dicitur Serpens.* The Country abounding with Serpents, was therefore called *Opicia*; and the Inhabitants *Opici*, and by Contraction *Opſci* and *Oſci*. *Strabo* (8) alſo writes: *Antiochus, ab Opicis eam regionem habitatam fuiſſe narrat, qui iidem & Auſones appellarentur; at Polybius ſignificat ſe pro duabus diverſis gentibus eos habere, ait enim Opicos, & Auſones terram, quæ eſt circa Craterem, incoluiſſe* (9). *Capua* was properly called *Vulturnus* (10). But, even were there not ſo many

(1) Lib. v.
(2) Plin. Hiſt. Nat. lib. iii. cap. 5.
(3) Strab. lib. v.
(4) Scitice forte originis dici, ante Trojæ ἅλωσιν: Nieuport. in Prolegom. ad Hiſt. Rom.
(5) Lib. v.
(6) Servius, l. vii. En.
(7) Ariſtotelis Politicor. c. 10. Thucid. l. vi. Dionyſ. Halicarnaſ. l. i. 7. Pauſan. 7. 8. 10. Dio. l. xxxiii. Steph. Bizan. Cluver. l. iii. cap. 10. Ital. Antiq. aliiq. quamplurime. Ab his Samnites, Sabini, &c. cum apud Siculos Opica ſive Oſca lingua in uſu fuerit, ejuſdem, vel affinis originis eſſe debuerunt. Nieuport. in Prolegomenis Hiſtoriæ Rom.
(8) Lib. v. pag. 142.
(9) Vide Signor Mazocchi in Amphitheat. Camp. pag. 159.
(10) Plutarch. in Hannib. Mazzoch. Diſſert. de Corton. tom. iii. p. 435 & pag. 39.

many illuſtrious Teſtimonies, it would be ſufficient to mention a a fine *Tuſcan* Inſcription found on a Marble Table, which I imagine was done in Memory of *Hercules*, in Characters like thoſe of the *Oſci*, which I ſhall refer to its proper Place.

I proceed now to enquire into the antient Peopling of the *Neapolitan* Crater (1): It is well known, that the antient *Tuſcans* extended their Dominion and Commerce over all Parts of *Italy* from Sea to Sea, beginning with the maritime Part, as that which could moſt contribute to encreaſe their Trade; conſequently they inhabited the City of *Capua*, (which they called (2) *Vulturna*) as well as the Cities of *Pompei*, *Nola*, and *Acerra*; and that they built *Nocera*, and conſequently were Maſters of *Herculaneum*. *Strabo* (3) ſays, *Hoc, & quod proximè ſequitur, & Sarno amne alluitur, Pompeios tenuerunt olim Oſci, deinde Etruſci, poſt Samnitæ, qui inde ſunt expulſi, eſt autem hoc commune navale, Nolæ, Nuceriæ, & Acerranum, Sarno amne merces ſimul excipiente atque emittente: Super hæc loca ſitus eſt Veſuvius Mons*; and *Servius* (4), citing *Conon*, an antient Hiſtorian, *In illo libro quem de Italia ſcripſit: quoſdam Pelaſgos, alioſque ex Peloponneſo convenas, ad eum locum Italiæ veniſſe dicit, cui nullum antea nomen fuerit, & flumini quem accoluerunt, Sarno nomen impoſuiſſe, ex appellatione patrii fluminis, & ſe Saraſtes appellaſſe: hi inter multa oppida Nuceriam condiderunt.* Whence we may conclude, that the *Pelaſgi* began to combat, or mix themſelves with the antient *Tuſcans*, who were already Maſters of the Country of *Oſca*, as appears from theſe Verſes of *Lucretius*:

Is locus eſt Cumis apud Etruſcos, & montes
Pompei calidis, ubi fumant fontibus auctis.

Which Verſes have been variouſly diſtorted by *Adrian Turnebius*, and many others, who knew not, that the *Tyrrheni* (as *Pauſanias* tells us) were Inhabitants of *Campania Felix*, and particularly of *Pompei* and *Herculaneum*; and that they were called, according to *Strabo*, *Etruſci*. *Lucretius* might therefore as well call the neighbouring Mountains *Etruſcan*, as *Tibullus* the hot Baths of *Baiæ*, *Tuſcan*.

Vos tenet, Etruſcis manat quæ fontibus, unda,
Unda ſub æſtivum non adeunda Canem (5).

Laſtly, we have the cleareſt Proof from a rare and curious Medal (explained by Signor *Propoſto Gori* (6), of the *Etruſcan* Academy)

(1) Crater *is the Name by which that Tract of Country poſſeſſed by the* Greek *Colonies, lying near the Gulph of* Naples, *has been called by* Greek *Authors.*

(2) Cluverius Ital. Antiq. l. ii. c. 1. Campani ἀνκάδες Etruſci fuerunt. Vide Nicolaum Damaſcenum apud Athenæum, 4, 13. Signor Mazzocchi thinks the Name of *Capua* more antient. Vide the Diſſert. cit. pag. 43.

(3) Strab. l. v.

(4) Serv. ad Æneid. l. vii.

(5) Vide Lucret. lib. vi. ỳ. 749. Vide Leonardus of Capua, vol. iii.

(6) Gori in his Defence of the Etruſcan Alphabet. pag. 166.

Academy) in the Poſſeſſion of Count *Diamante Montemelini*, a Member of the ſame Academy; which has been found very fortunately for our Purpoſe. This Coin, which is perfect in Spite of ſo many Ages, has been preſerved in a green Cruſt, ſo that the Letters and Figures may very plainly be diſtinguiſhed, and relate to the City of *Herculaneum*, as Signor *Gori* and *Paſſeri*, another Member of the ſame Academy, have obſerved; the Letters which are thereon muſt be read from the Right to the Left, after the *Etruſcan* Manner, 𐌇𐌅𐌕𐌀𐌇, HRCVL, *i. e. Herculaneum*, in the ſame Manner as the Coins of *Urino*, *Nocera*, and *Capua* (1). It is to be obſerved, that the Name of the City is not written at length, but the latter End abbreviated, as the great *Spanheim* has remarked, to be uſual in the more ancient Coins, and which may be ſeen in many other *Etruſcan* Inſcriptions. But that *Herculaneum* is here meant is not to be doubted, although, the firſt Letter H according to the *Etruſcan* manner of Writing, ought to have been cloſed at Top and Bottom, as may be ſeen, on my ancient Marble Sarcophagus, where are to be read ſeveral *Etruſcan* Words, which I thus explain:

LARTS ANEMIVS FELSINEI FILIVS

And as it appears on the Cups mentioned by *Dempſter* (2); whence one may conjecture, the *Latin* Aſpirate H had its Origin (3) from the *Tuſcan*; and it is poſſible, that the *Greek* H might have its Riſe from hence, for which conſult *Juſtius Lipſius* (4).

The Letter Ꟃ is here wanting, perhaps, becauſe in pronouncing Ꟃ like R with an Aſpirate, they ſeemed in ſome Meaſure to give the Sound of E. Then follows 𐌕, which manifeſtly ſtands for N or K, which has never till now been obſerved by any one. The fourth Letter V is beyond all Doubt a *Tuſcan* Character. The fifth Letter A has been proved by the Academy of *Cortona*, to be equivalent to the *Greek* A. All this, together with an infinite Number of *Etruſcan* Monuments daily diſcover'd about *Nola* and *Capua*, fully prove the Dominion of the *Etruſcans* in thoſe Parts; and more particularly, ſome extremely curious large Veſſels, finely painted with Figures, which were preſented to his Majeſty on his firſt Arrival in this Kingdom: Of theſe I intended to have publiſhed an Account, if my domeſtic Affairs had permitted me to ſtay longer in that Kingdom. My good Friend Mr. *William Hammond* has made a large and curious Collection in the Neighbourhood of *Nola*, which has been ſent to *England*.

It

(1) Muſeo Etruſco, Tab. 198. num. 22, 23, 24, 25. Mazzoch. Diſſert. di Cort. t. 3. p. 43.

(2) Quoted in this Work, p. 22.

(3) This Signor Geri proves in the Place above cited.

(4) De recta pronunc. Lat. Ling. cap. 7.

It follows from hence, that the *Samnites* for some Time poſſeſſed the Country about *Naples*: *C. Sempronio Aratino & Q. Fabio Vibulano Coſſ. Peregrina res, ſed memoria digna traditur eo anno facta: Vulturnum Hetruſcorum urbem, quæ nunc Capua eſt, ab Samnitibus captam, Capuamque ab Duce eorum Capys, &c.* (1). The Sea Coaſt was therefore the only Place then inhabited by the *Greeks*; from whom they derived their Cuſtoms and Method of Government, as will be ſhewn hereafter: foraſmuch as *Strabo* (2) writes, that "*Naples* was a Colony of the *Cumani*, "*Chalcidenſes*, *Pythaceſans*, and *Athenians*:" *Neapolis Chalcidenſium, & ipſa Parthenope a tumulo Sirenis appellata.* Though I look on thoſe People as all one Nation; ſince *Livy* tells us, that the *Cumani* had their Origin from *Chalcis Euboica*, or *Negropont*, an ancient Colony of the *Athenians* (3), *Athenienſes Rege Eriſthonio in Euboeam Inſulam Coloniam deduxerant: Athenienſes in Euboica Chalcida Erethiam Colonis occupavere.* The *Grecians* poſſeſſed this Country till the *Romans* conquered it, whoſe Wars I do not pretend to deſcribe, and ſhall only ſay, that in very early times, they reduced it to Præfectorſhips: *In quibus & jus dicebatur, & nundinæ agebantur, & erat quædam earum Reſpublica, neque tamen Magiſtratus ſuos habebant; in quas legibus Præfecti mittebantur quotannis, qui Jus dicerent: quarum genera fuere duo: Alterum, in quas ſolebant ire Præfecti quatuor, populi ſuffragio creati, in hæc oppida, Capuam, Cumas, Caſilinum, Vulturnum, Liternum, Puteolos, Acerras, Sueſſulam, Atellam, Calatiam; alterum, in quas Prætor Urbanus quotannis in quæque loca miſerat legibus: ut Fundos, Formias, Caere, Venafrum, Allicas, Privernum, Anagniam, Fruſinonem, Reate, Saturniam, Nurſiam, Arpinum, aliaque complura*; and this was in the early (4) Times as *Paulus Manutius* (5) obſerves. Hence we may infer, that *Herculaneum* had the like Prerogative; and for the ſame Reaſon, as *Capua* became a *Roman* Colony under the Conſulſhip of *Cæſar* (6); as did afterwards *Fondi*, *Formia*, *Arpinum*, &c. So *Herculaneum* became a *Roman* Colony, without being ſubject to the *Roman* Laws (notwithſtanding the *Julian* Law); in the ſame Manner as *Cicero* calls the *Neapolitans* Citizens of *Rome*, and inveſted by the *Julian* Law with the Freedom of *Rome*, having at the ſame Time the Privilege of being governed by their ancient Laws. Hence the *Herculanenſes* called their chief Magiſtrates *Demarchi*, whoſe Office was poſſibly the ſame with the *Duumviri Quinquennales*. This Suppoſition ſome learned Men have endeavoured to prove from the following Inſcription, which I faithfully copied in the Court Yard of St. *Antony*, without the *Capuan* Gate, over the Arch which joins the two Court, which *Gruter* ſays was once in the Village of *Pietra Diana*, belonging

D

(1) Liv. l. iv. c. 191
(2) Lib. iii. c. 5.
(3) Pauſanias in Atticis.
(4) *U. C.* 460.
(5) De Civitate Romana.
(6) Liv. lib. xxviii.

longing to *Bernardus Martiranus* (1), whence it was removed to *Naples* (2); but something different from the true Original, which is in *Fabricius*.

L. MVNATIO . CONCESSIANO . V. P. PATRONO
COLONIAE . PRO . MERITIS . EIVS . ERGA . CIVES
MVNIFICA . LARGITATE . OLIM . HONOREM
DEVITVM . PRESTANTISSIMO . VIRO . PRAE
SENS . TEMPVS . EXEGIT . QVO . ETIAM . MVNA
TI . CONCESSIANI . FILII . SVI . DEMARCHIA
CVMVLATIORE . SVMTV . LIBERALITATIS
ABVNDANTIAM . VNIVERSIS . EXIBVIT . CIVIBVS
OB . QVAE . TESTIMONIA . AMORIS . SINCERISSI
MI . REG . PRIMARIA . SPLENDIDISSIMA
HERCVLANENSIVM . PATRONO . MIRABILI
STATVAM . PONNEAM . DECREVIT. (3)

This is a Monument of the Gratitude of the People of the Colony of *Herculaneum*, who erected a Statue to *Lucius Munatius Conceſſianus*, a Patrician, who in a Time of great Scarcity, ſupported them all at his own Expence; and who had the Dignity of a *Demarchus* in the *Herculean* Colony, which was as yet the common Form of Government of *Naples*; and as *Strabo* ſays, *Argumentum rei ſunt Nomina Magiſtratum Principis Græca poſterioribus temporibus Campana Græcis permixta*; and *Spartian*, ſpeaking of *Adrian*, ſays, they were *quinquennales: Apud Neapolim Demarchus in Patria ſua Quinquennalis*. On Examination of the Style and Manner of the above Inſcription, I think it no ways prior to the Times of *Titus*, but rather of a later Date, and ſome Time after the Eruption of *Veſuvius*, and the Deſtruction of *Herculaneum*; wherefore it could not belong to that City: Otherwiſe it would be neceſſary to ſay, that the Eruption of *Veſuvius* had not entirely deſtroyed that City, but that Part of it yet remained, which is contrary to the Teſtimony of all the Writers on the Subject. Whence it is moſt natural to imagine, that it belonged to the City of *Naples*, whither Part of the People ſaved from the Deſtruction of the Colony might eaſily have been tranſplanted, with the Name of *Regio Herculanenſium*, which Name might have continued a long Time.

To prove farther that *Herculaneum* was a *Roman Municipium*, or free City, I will add the following Inſcription of *Reineſius*: (4)

PRIDIE.

(1) Gruter. CCCC. XXIX. 6.
(2) Capaccio L. e. c. 9.
(3) V. P. *Vir Patricius* vid. Sertor. Urſatum poſt Marm. Oxonien. Prideaux pag. 66. Gentili, de Patriciorum Origine lib. ii. cap. x. n. vii.
(4) Reinef. Claſs. 7. n. xv.

PRIDIE . K . MARTIAS . IN . CVR . SCRIBENDO . ADFVERE CVNCTI QVOD . VERBA . FACTA . SVNT . M . M . MEMMIOS RVFOS . PAT . ET FIL . ET . VIRI..... ITER . PEQVNIA . PONDE RALI . ET . CHALCIDICVM . ET . SCHOLAM . SECVNDVM MVNICIP . SPLENDOREM . FECISSE . QVAE . TVERI . PVBLICE DECRETO . D . E . R . I . C PLACERE . HVIC . ORDINI . CVM M . M . RVFI . PAT . ET . FIL . II . VIR . ITER . IN . EDENDIS . MV NERIBVS . ADEO . LIBERALES . FVERINT . VT . EORVM . MO NVMENTA . DECORI . MVNICIPIO . SINT . ADEO . DILIGEN TES . VT . VITIEIS . PONDERVM . OCCVRRERINT . IDQ . IN PERPETVVM . PROVEDERINT . PLACERE . DECVRIONIB . M . M . MEMMIOS . RVFOS . PAT . ET . FIL . DVM . II . VIVERENT EORVM . POS ..... M . ET . SCHOLA . ET . CHALCIDI . QVAE IPSI . FECISSENT . PROCVRATIONEM . DARI . VTIQVE . SER VOS . EIVS ... MPIVS . EST ..... NEGOTIO . PRAEPONE RENT . NEQVE . INDE . ABDVCI . SINE . DECVRIONVM . DE CRETO . ET . M . M . MEMMIIS . RVFIS . PAT . ET . FIL . PVBLICE GRATIAS . AGEI . QVOD . ITERATIONI . HONORI . EORVM NON . AMBITIONEI . NEQVE . IACTATIONI . SVAE . DEDE RINT . SED . IN . CVLTVM . MVNICIPI . ET . DECOREM CONTVLERINT .

A grand Building discovered among the Ruins of *Herculaneum*, thought by the Antiquarians to be a Basilica, concerning which I shall be more particular in the Course of this Work, I should rather take for a *Chalcidicum*, were we not left in the greatest Obscurity as to the Nature of the Building the Ancients called by that Name. It appears, from the Etymology of the Word, to have been a Mint, or the Place where they coined their Money. Others assert, it was a Hall belonging to the *Forum* for the Use of the Advocates and Orators. Nothing certain can be proved from the above Inscription, which was found in the Beginning of the last Century, in the Neighbourhood of *Portici*, but that there was a *Chalcidicum* in *Herculaneum*, which is represented as a Building with a large Hall, but without assigning any particular Use or Description of its Construction. It seems, says *Vitruvius*, that the *Chalcidicum* was commonly placed at the Extremity of the *Basilica*; from this we can form no Idea, having never been able to discover any Model or Plan of those kind of Buildings.

But to return to our City : It has been already proved that it was a Colony, as appears from the above Inscription of *Concessianus*, and the Inscriptions which I have copied among the late Discoveries, shew that it was ascribed to the *Menenian* Tribe, By what may be gathered from the Discoveries made near the Theatre, it appears there were fine Fountains in *Herculaneum*. On a Piece of Marble dug up, may be read (1),

D 2 . . . Et

(1) Reines. Class. 2. xxiv.

. . . . . .
ET. PATER. ET. FILI.... M. SALIEN
DAMQVE . . . . . .
TERTVLLA. RESTITVIT.

Which Inſcription *Reineſius* thinks relates to the two *Marci Memmii* abovementioned ; but as we have ſeen two Equeſtrian Statues of the *Balbi*, which I ſhall obſerve in due Place, it is imagined there is greater Reaſon to think that it might be conſecrated to their Memory ; ſince it is not to be doubted, but both Father and Son had diſtinguiſh'd themſelves by remarkable Works, and erecting grand public Buildings. It is manifeſt they had Baths and Conduits of Water. *Piſcina autem inter appendices Balnearum, in qua calentes a Thermis natare ſolebant, frigidaria eſt, & uti vocat Sidonius Apollinaris (1) Baptiſterium.* Moreover, the above (2) *Reineſius* goes on, ſaying as I have already obſerved, That *Herculaneum* and *Pompei* were deſtroyed by an Earthquake, and that no one had ever made any Mention of their being rebuilt again.

It is remarkable, as the ſame Author relates, that there have been found fixed to a Wall in *Herculaneum*, two famous Decrees of the Senate, which were carried to the Houſe of *Matteo di Capua*, Prince of *Conca*. Theſe were engraved on Plates of Braſs 28 Inches long, and 20 broad. The firſt of which contained an Order that no ancient Buildings ſhould be pulled down for the ſake of ſelling the Materials ; this was paſſed in the Conſulſhip of *Hoſidius Geta* and *L. Vagellius*, who had been (3) *Suffeti* in the fourth Conſulſhip of *Claudius*, about the Year of *Rome* 800. The ſecond is to the ſame Purpoſe, and was decreed nine Years after the firſt, when *Voluſius* and *Cornelius* were Conſuls.

Concerning its Government, both as a Municipium, and as a Colony, we ſhall ſpeak more at large, when we come to treat of the *Duumviri Quinquennales*, and *Demarchi*. I ſhall only add here, that they were not without a Number of proper Miniſters ſuitable to the Magnificence of their ſacred Buildings, as will be ſeen by the Inſcriptions, which mention the *Epulones* and *Auguſtales*, in Honour of *Cæſar*, and *Auguſtus*. The aforementioned *Reineſius* (4) has another Inſcription belonging to the City of *Herculaneum*.

.... O. D LOCVM. AB. INCHOATO
..... VM. TECTORIS
AVGVSTALIB. DATVM.

Next

(1) Lib. ii. ep. 2.

(2) Reineſ. loc. cit.

(3) Suffe *among the* Carthagenians, *was an Office equal to that of Conſul among the* Romans ; *from* שופט *Judex. An Office here, perhaps equal to our Commiſſioners of Sewers.*

(4) Reineſ. Claſs. 2. xxxiii. Carac. Hiſt. Neapol. lib. ii. c. 2.

Next to the College of *Pontifices* (1), ſprung up at *Rome*, that of the *Auguſtales*, with new Ceremonies, about the Year 767, of which Body *Tiberius Cæſar* was a Member; this Example was followed by the Colonies out of Flattery or Ambition; they were ſix in Number, and ſtiled (2), SEVIRI. AVGVSTALES. They were alſo in *Cortona*, as appears from the following Inſcription found not long ſince;

C. TITIO. CL. CELERI
DOMO. CORTONA
VIVIR. AVGV.
LIBERTI. EIVS.

But to return to my firſt Deſign: This ancient City was ſituated near the Sea about four Miles from *Naples*, and remained buried in the Bowels of the Earth by the Eruptions of *Veſuvius*, in the Space between the royal Villa of *Portici*, and the Village of *Reſina*; it had a Harbour a little Diſtance from the Mountain *Veſuvius*. It is to be obſerved, that St. *Gregory* writing to *Fortunatus* Biſhop of *Naples*, makes mention of *Legionis Herculenſis Neapolis*. And we ſhall obſerve, that *Franciſcus Balzanus* wrote a ſilly Book concerning this City, in which he credits the Impoſtures of *Annius* of *Viterbo*. Vulgar Tradition ſays, that St. *Peter* landed there. According to *Pontanus*, at *Reſina*, in that Situation of which we have been treating, ſtood the Seat of *Antonius Panormita*, who wrote of *Alphonſus* the Firſt, King of *Naples*. *Falco* ſays, that *Portici*, now a Royal Seat belonging to his Majeſty, in the Neighbourhood of *Herculancum*, was the Seat of *Quintus Pontius Aquila*, a *Roman* Citizen, called by *Cicero*, *Neapolitanum Quinti*. Adjoining to it is the Promontory of *Leucopetra*; which retains its ancient Name in *Pietra-bianca*, or the White Rock, a delightful Villa belonging to the Duke of *Matalona*, where I copied the following antique Inſcriptions, which I think will be acceptable to the Reader. The firſt may be found in *Gruter* (3), whom *Manutius* quotes, but with an immenſe Difference, and with many Errors and Miſtakes;

D. M.
M. MARIO. PROCVLO
VIX. ANN. III. MENS. IIII. D. VIIII.
M. MARIVS. FRONTO. ET. COSCONIA
YGIA. PARENT. INFELICISS.
FILIO. PIISSIMO. FECERVNT. SIBI
LIB. LIBERTABVSQ. POSTERISQ. EORVM.
SI. NON. FATORVM. PRECEPS. HIC. MORTIS
OBISSET. MATER. QVAE. HOC. TITVLO. DEBVIT
ANTE. VEHI. EI. TV. PRETERIENS. DICAS
SIT. TIBI TERRA. LEVIS.

Ce

(1) Tacit. lib. i. Annal. c. 54.
(2) Noris Cænotaph. Piſan. cap.
(3) Gruter. pag. DCXCV. 9.

On another Piece of Marble :

MYNICIO . P. F . POST . MORTEM
MVNICIPES . SVI . AERE . CONLATO . PIETATIS
CAVSSA . POSVERVNT.

The laſt, which follows, may ſerve to illuſtrate the Hiſtory of the Ages nearer our own.

HOSPES . ET . SI . PROPERAS . NE . SIS . IMPIVS
PRETERIENS . HOC . AEDIFICIVM . VENERATOR
HIC . ENIM . CAROLVS . V . RO . IMP.
DEBELLATA . APHRICA . VENIENS.
TRIDVVM . IN . LIBERALI
LEVCOPETRAE . GREMIO . CONSVMSIT.
FLOREM . SPARGITO . ET . VALE.
M. D. XXXV.

Four Miles towards the Eaſt, at the Foot of the Mountain *Veſuvius*, is a Place called *Torre del Greco*, where, I believe, the City of *Pompeia* (1) lies buried in like manner, ſo named from the triumphal Pomps of *Hercules*, and called by *Seneca Pompeias celebrem Campaniæ Urbem.* See *Summonte, Pliny, Florus, Seneca*, and *Velleius*, who ſays, *Tantam hoc (ſociali) bello Romanis fidem præſtitiſſe, ut . . . Herculaneum ſimul cum T. Didio caperet, Pompeios cum L. Sulla oppugnaret.* And *Seneca* (2) deſcribes this City thus : *Celebrem Campaniæ Urbem, in qua ab altera parte Surrentum, Stabianumque littus, ab altera Herculanenſe conveniunt, mareque ex aperto reductam ameno ſitu cingunt, decidiſſe terræmotu, vexatis quæcumque adjacet regionibus.* *Strabo* calls it Πομπηίαν, *Pompeiam* ; and *Servius* adds a Fable founded on *Æneid.* vii. Verſ. 662. *i. e. Hercules in quadam Campaniæ (urbe) pompam triumphis ſuis exhibuit, unde Pompei dicitur Civitas* And *Strabo* (3) : *Pompeiam quam Sarnus præterfluit.* This Place is now called *Torre Ottava*, or *Caſtrum Turris octavi lapidis*, becauſe it is eight Miles from *Naples*, and becauſe the King's *Angioini* built a Tower in that Place. In the Year 1345, a *Greek* Hermit coming into theſe Parts, planted a Vineyard with Slips brought from his own Country ; theſe produced a Wine ſo agreeable to Queen *Joan* the Firſt, that ſhe granted him the ſole Privilege of ſettling the Prices of *Greek* Wines. But the Hermit dying without a Will, the Chapter of the Cathedral of *Naples* claimed a Right of ſucceeding as Heirs *ab inteſtato*; for which Purpoſe two Cannons are annually appointed to ſettle

(1) Solin. cap. 8. Columella, lib. iii. cap. 2.
(2) Lib. vi. Quæſt. Natural. cap. 1.
(3) See Cellarius, who quotes Verſes from Statius, Silius, Paulinus Nolanus, &c.

ſettle the Prices of *Greek* Wines in the *Neapolitan* Villages: So that from this Hermit, and theſe reverend Wine-Taſters, it took the Name of *Torre del Greco*. But *Antonio Sanfelice* is of Opinion, that *Pompeia* was ſituated where now ſtands *Torre della Nunziata*.

I ſhall now conclude, with obſerving, that if this Tract of Country be ſo pleaſant and charming in theſe Days, after ſo many repeated Eruptions of *Veſuvius*, which belched out in Thunder Showers of Stones and Rocks; what muſt it have been in former Ages; in the Days of *Auguſtus*, when the *Romans*, amidſt their Triumphs over the World, frequented it, with a Pleaſure no ways damped by the Apprehenſions of deſtructive Fire. Wherefore it is not to be wondered at, that *Herculaneum* ſhould be embelliſhed with Statues, Temples, and a moſt magnificent Theatre, which to the Surprize of all the World, are now to be ſeen. I cannot omit inſerting in this Place an Epigram of *Martial:*

Hic eſt Pampineis viridis modo Veſevus umbris
Preſſerat hic madidos nobilis Uva lacus.
Hæc juga, quam Niſæ coles plus Baccus amavit;
Hoc nuper Satyri Monte cedere choros.
Hic Veneris ſedes, Lacedemone gratior illi;
Hic locus Herculeo *nomine clarus erat.*
Cuncta jacent flammis, & triſti merſa favilla,
Nec ſuperi vellent, hoc licuiſſe ſibi.

CHAP. IV.

Of the firſt Eruption of Veſuvius; *and particularly of that which deſtroyed the Cities of* Herculaneum *and* Pompeia.

IT has been Matter of Debate among the Inveſtigators of natural Hiſtory, whether Mount *Veſuvius*, for the firſt Time, in the Reign of the Emperor *Titus*, diſcharged its inteſtine Fires, and covered with Aſhes the Neighbouring Places; or whether it had not before, in remoter Ages, caſt forth its Fires, but ſo long ſince, that no Memory remained of the Eruptions. We are plainly informed by the Fable of the Giants of *Phlegra*, of the great Volcanos, which had been in the Neighbourhood of *Pozzuolo*; among which the *Solfatara* or *Vulcan's Hole*, is ſtill wonderful; where the internal Fire plainly diſcovers itſelf through ſeveral Vents; as alſo in the Baths, and in the Sands of the Iſland of *Iſchia*. Here I have obſerved Iron-like Droſs and burnt Pumice lie in *Strata*. And the old Poem on *Ætna*, written in the Time of *Julius Cæſar*, ſays:

Dicitur

Dicitur insidiis flagrans Ænaria quondam,
Nunc extincta super: tutisque Neapolim inter
Et Cumas locus est multis jam frigidus annis,
Quamvis æternum pinguescat ab ubere sulphur.

A Passage in a Book of Natural Philosophy by *Colonna*, call'd *The natural History of the Universe*, having furnish'd Matter of Debate to the Royal Academy of Inscriptions in *Paris* (1), it will not be amiss to give a brief Account thereof.

The Abbot *Bannier* searching antient Authors on this Head, found that *Vesuvius* was supposed to have made an Eruption before the Times of *Titus*; but that there was no particular Account of it; on the contrary, that there was a profound Silence among the *Italian* Writers, and particularly in *Recupitus* (2), in his Treatise on the Fires of this Mountain. The first Point, a Passage in *Strabo* (3) proves; he says, that the Places about *Vesuvius* are very fertile, except the Top, which is quite barren, and of the Colour of Ashes; where are Stones of the same Colour, which seem to have been broken, and burned at different Times; from whence we may conjecture, they had been produced by a Volcano, which desisted when the combustible Matter was spent. Thus *Strabo*, a very exact Writer, long before the Times of *Titus*, proves, that there had been a Vulcano on the Top of *Vesuvius*, though he knew nothing of the Time. *Diodorus Siculus* (4) likewise mentions the most antient Traces of its Fire, but without entering into any particular Detail.

Pliny, to whom this Fire proved so very fatal, mentions *Vesuvius* in two Places, as to its Situation (5); and in his 14th Book, treating of Wines, he says, *Ex iis minor Austro læditur, cæteris ventis alitur, ut in Vesuvio monte, Surrentinisque collibus*; whence we may infer, that he knew nothing of the Volcano in this Mountain, nor of the sulphureous Quality of the Soil, otherwise he would necessarily on this Occasion, as well as *Strabo*, have attributed the Fruitfulness of the Wines to that Cause; for in the same Book, he mentions Mount *Ætna, Nocturnis mirus incendiis*. Nor can we be better informed by *Tacitus* (6), who speaking of the Time of *Tiberius*, says, that this was a most delicious Place, *antequam Vesuvius Mons ardescens faciem loci verteret*. Whence we may conclude, that the Devastations of *Vesuvius*, were after the Retirement of *Tiberius* into the Island *Capræa*, and that the Historian alluded merely to that remarkable Eruption, in which *Pliny* perished; for the Detail and Circumstances of which, I refer you to *Pliny* the younger. Even the Letter which contains this very accurate Narrative (7), makes

(1) Memoires de Litterature tom. 15. Des Embrasemens du Mont Vesure.
(2) De Incendiis Montis Vesuvii.
(3) Strab. lib. v. pag. 247.
(4) Diod. Sic. lib. iv.
(5) Plin. lib. iii. pag. 154 edit. in fog.
(6) Annal lib. iv. cap. 67.
(7) Plin. jun. lib. vi. ep. 16.

makes no Mention of any former Eruption; nor *Dio*, nor *Zi-philinus*, of any Trace of Damage, but what is mentioned in the Deſcription of the Eruption, in the Time of *Septimius Severus*. *Euſebius* (1) likewiſe ſpeaks only of that in the Time of *Titus*; and *Scaliger* in his Notes, cites no other Eruption of *Veſuvius*, than that which happened in 472, when its Aſhes were driven as far as *Conſtantinople*, and there cauſed ſo great Aſtoniſhment, that its Anniverſary was ordered to be kept on the 8th Ide, that is the 6th of *November*, which Fact is related by Count *Marcellinus*, as under the Conſulſhip of *Marcianus* (2), and *Feſtus*; though there is no Account of this Feſtival to be found in the *Greek* Calendar.

M. *Bannier* to theſe Authorities from the Hiſtorians, joins thoſe of the Poets, and quotes that Verſe of *Lucretius*, which has undergone ten Variations to make Place for the Word *Veſuvius* (3).

Qualis apud Cumas locus eſt Montemque Veſuvium
Oppleti Calidis, ubi fumant fontibus auctus.

Hence it appears, that the Poet was at leaſt acquainted with the Quality of the Soil of *Veſuvius*, and the hot Springs in the Neighbourhood of that Place.

The Authority of *Valerius Flaccus*, is more preciſe, who having dedicated his Poem on the *Argonauts* to *Veſpaſian*, Father of *Titus*, wrote before the grand Eruption.

Sic ubi prærupti tonuit cum forte Veſevi
Heſperiæ letalis Apex (4).

Silius Italicus, who is ſtill more antient, as living in the Time of *Nero*, gives a more deciſive Account of this Particular.

Sic ubi vi cæca tandem devictus ad aſtra
Evomuit paſtos per ſæcla Veſuvius ignes,
Et pelago, & terris fuſa eſt Vulcania peſtis.

Whence it appears, that the Poet knew, that *Veſuvius*, at other Times, had caſt its Fires over Sea and Land.

Virgil's Silence on the Subject, has been looked upon as an Argument to prove that he knew nothing of it; and ſo much the more, as himſelf had made a long ſtay in *Naples*: And M. *Bannier* (though the Proof, as meerly negative, is not concluſive) draws the like Inference; and quotes a Line out of *Virgil*, to ſhew that the Poet was actually ignorant of the Burning of this Mountain: inaſmuch as in his ſecond *Georgic*, ſpeaking of a moſt fruitful and well cultivated Country, he makes this Compariſon,

(1) Euſeb. Hiſt. Eccl. & Scal. ad Not. 2095.
(2) Indict. 10.
(3) Verſo 747. lib. 6. Vedi l'ediz. di Havercamp.
(4) Argonaut. lib. 4.

Talem dives arat Capua, & vicina Vefevo
Ora jugo.

If he had had any Idea of the antient Volcano, he would at leaſt have ſpoke of theſe Parts as a dangerous Neighbourhood, and anticipated *Strabo* in the Obſervation of the principal Cauſe of the Fertility of the Soil in that Neighbourhood. In this Place it is worth while to obſerve the Equivocation of *Servius*; who pretends, that in that Paſſage *Virgil* did not ſpeak of *Veſuvius*, but *Veſula*, a Mountain in *Liguria*, at the Foot of the *Alps*: But what Probability is there, that *Virgil* ſhould join *Veſula* with *Capua*, a City ſo near to *Veſuvius*?

Nor ſhall we ſtop here to quote the *Sybilline* Verſes (1), where Mention is made of the Burning of *Veſuvius*, and where the Author, whoever he be, evidently alludes to the Eruption in the Time of *Titus*; which *Ziphilinus* ſeems to have copied after him; a new Proof of that Work being ſuppoſititious, which perhaps he was not apprized of.

From all theſe Authorities M. *Bannier* infers, that *Veſuvius*, in the moſt antient Ages, was ſubject to Eruptions; that it had long ceaſed to burn; and that there is no Time fixed, nor any Account of any Eruption before the Reign of *Titus*, and that *Colonna* would not have done amiſs, had he mentioned none other but that.

To theſe Proofs of *Bannier*, we may add the Obſervations of M. *Bianchini*, communicated to the Academy of *Paris*, by M. *Freret*. For among the different Proofs which this Author brings from the Epocha of the Deluge, he makes uſe of the Obſervations which were made near *Veſuvius*, in the Year 1689 (2).

This Prelate relates, that on digging into the Earth, about a Mile from the Sea, the Workmen acquainted the Owner of the Ground, that they met with ſeveral Strata of different kinds of Earth, lying horizontally one above another, like ſo many Pavements; then continuing to dig deeper, they found ſome Inſcriptions, which made mention of the City of *Pompeia*; that continuing to dig to the Depth of more than ſeventy Feet, they found ſo great a Quantity of Water, as obliged them to deſiſt; and all the Way they dug they found different Strata of Earth, one above another, mixed with vitrified and calcined Stones.

Hence M. *Bianchini* concludes, that one may prove, from the Strata, where theſe ſeveral Inſcriptions were found, the various Eruptions of *Veſuvius*; ſince, without being confined to examine into the true Situation of *Pompeia*, for which he refers the Reader to the Geographical Dictionary of *Baudrand*, this is certain, that it was near *Veſuvius*: Whence ſuppoſing, as is certain, that the Inſcriptions were buried in the Eruption that happened in the Time of *Titus*; from the Depth of this Bed, and the other Strata

(1) Lib. 4. verſ. 127. e ſeq.

(2) Iſtoria Univerſale provata con monumenti, e figurata con ſimboli degli Antichi. Roma 1699. pag. 246.

Strata added thereto, in the Space of 1600 Years, he concludes, that the deepeſt Layer, which conſiſts of a ſoft mouldring Stone, under which they found a Spring of Water, was that formed at the general Deluge; and that the Strata of burnt Earth between it and the Inſcriptions, were formed by ſome antient Eruptions, almoſt as long ago as the Inundation of the whole Earth. So that we may ſay with *Silius Italicus*, as obſerved before,

Evomuit paſtos per ſæcla Veſuvius ignes.

Be that as it will, my Buſineſs is only to conſider that very memorable Eruption of *Veſuvius*, by which the Cities of *Herculaneum* and *Pompeia* were deſtroyed, in the Year of our Lord, 79, ſo accurately deſcribed by *Pliny* the younger, (to whom I refer the Reader in the Place above cited) and which occaſioned the Death of *Pliny* the Hiſtorian: He was then Commander of the *Roman* Fleet at *Miſenum*, and ſeeing ſuch Havock and Ruin, ariſing from ſo unexpected and extraordinary a Cauſe, had an Inclination to coaſt along the Shore of *Herculaneum* and *Pompeia*, in order to bring ſome Succour to ſo many Victims of the wild Power of Nature; ſince the Aſhes, Flames, and fiery Stones, which were ejected, had poſſeſſed the Air, Earth, and Sea, to the Deſtruction of Men, Herds, and Fields, and all the Birds and Fiſhes of the neighbouring and diſtant Countries, inſomuch, that the Sun was darkened, and Showers of Aſhes were not only poured down on *Rome*, to the inexpreſſible Terror of the Inhabitants, but likewiſe on *Africa*, *Syria*, and *Egypt*; and the two aforementioned Cities of *Herculaneum* and *Pompeia* periſhed, with all their People, who were ſitting in the Theatre.

And as the ſaid Theatre was one of the firſt Things diſcovered among the old Ruins, I hope I ſhall not diſpleaſe the Reader in laying before him the entire Paſſage of *Dion Caſſius Niceus*, tranſlated by *George Merula*.

" Sub Tito in Campania horrenda, & miranda quædam obti-
" gerunt. Magnus enim ignis per Autumnum ſubito exarſit.
" Mons enim Veſuvius, qui juxta Neapolim ad mare vergit,
" abundantis ignis fontes habet olim undique altus: ab cujus
" medio ignis exoritur, quæ pars ſolum igne comprehenſa fuit:
" extra hæc omnia ſine igne etiam nunc manent. Ex hoc cum
" cætera eſſent combuſta, & in cinerem redacta, juga circum-
" ſtantia ab antiquo uſque nunc manent. Quodcumque am-
" buſtum eſt atque conſumptum, tempore concavum factum eſt:
" ut mons omnis, ſi licet magnis parva conferre, ſimilis ſit am-
" phiteatro. Vertex arbores, & vites habet. Circulus ab igne
" latior per dies fumum, noctu flammam emittit, ut videatur
" in eo odores evaporari, & ſacrificia fieri: & quidem ſemper,
" interim vero magis, interim vero minus. Sæpe vero cineres
" effundit, quando ſcilicet aliquid coactum ſubſederit: lapides
" ſurſum mittit. Quoties vero a ſpiritu, & vento violatur,
" ſonat, & ſtridet; ceu non coacta, & conſtricta, ſed rara, &
" occulta ſpiracula habens. Talis igitur eſt Veſuvius, & hæc

" quidem in eo per annum plurimum fit. Quæcumque vero id " temporis accidere, quamvis magna, & præter solitum visa sint, " tamen ad comparationem eorum, quæ tunc acciderunt, etiamsi " omnia in unum conferantur, parva existimari possunt. Quæ " quidem sic habebant: Viri multi, atque magni humanam om- " nem naturam excedentes, quales Gigantes describuntur, par- " tim in monte, partim in finitima regione, per Urbes inter- " diù, atque noctu per terram oberrantes, & in aere percurren- " tes videbantur. Post hæc vehemens siccitas, & vehementes " terræmotus subito facti sunt, ut planities illa universa aquis " scaturiret, & montes subsilirent, sonitibus a cavernis subterra- " neis tonitruis persimiles, supernè vero, & in terra mugire vi- " debantur. Mare vero fremebat, & Cœlum resonabat. Post " hæc fragor immensus, ceu concidentium montium exibat. " Deinde tantus fuit ignis, & fumus, ut aera totum obumbra- " ret, totum vero Solem occultaret ceu defectus. Mox vero ex " die nox, & tenebræ ex luce factæ sunt, & existimabant gigan- " tes insurrexisse. Apparebant quidem illorum effigies in fumo: " præterea tubarum sonitus audiebantur. Putabant alii adve- " nisse chaos, vel per ignem mundum absumi: atque fugiebant " partim ex domibus in vias, alii vero ex mari in terram, & " rursus ex terra in mare: quidam vero trepidi, & amentes, ut- " pote qui existimabant quid securius, esse præsens. Hæc au- " tem simul ac facta sunt, eructabat immensus cinis: occupabat " enim terram; mare, & aera: & multa quidem alia signa acci- " debant: lædebantur homines scilicet, regiones, & pecora, & " pisces, præterea aves absumebat. Insuper duæ Civitates con- " flagrarunt Herculaneum, & Pompeiam. Herculaneum ve- " ro, & Pompeios sedentes in theatro populos oblimavit. Tan- " tus fuit pulvis, ut ac eo loco in Africam, & Syriam, & Ægyp- " tum penetraverit. Pervenit etiam Roman usque. Quin etiam " aer totus imminens pulvere oppletus fuit. Sol etiam obtene- " bratus, obscuretusque est. Nec parvus metus fuit per multos " dies. Nesciebant homines, quod factum est, nec conjectari, " unde factum est. Existimabant enim quæ supra, & infra " erant, everti: Solem in terram descendere. Cinis autem " nonnihil magni incommodi attulit (1).

This fatal Catastrophe was preceded, as I have observed before, by a terrible Earthquake, in the Year of Christ 65, in the Time of the Consuls *Regulus* and *Virginius*, which destroyed the greater Part of *Herculaneum*; hence many are of Opinion, that at that Time perished the People in the Theatre; and that it was again destroyed by *Vesuvius*; which I hope I shall be able to prove from these same Discoveries of Antiquity (2). It being unnecessary

(1) Vide Ziphilinus in his Translation of Philander.

(2) See Seneca in lib. vi. of natural Questions. Pliny in Epist. vi. Dion Cassius in lib. lxvi. or rather his Abbreviatior Ziphil. Dionysius of Halicarnassus in lib. i. Suetonius in lib. viii. Cluverius in lib. iv. of his antient Italy. Orosius in lib. vii. cap. 9. of his History. Naudeus on the Fires of Vesuvius. Guicciandinus, Doni, and Gori, on Inscriptions. Recupitus on the Fires of Vesuvius. Pellegrini on Campania felix pag. 317. Paragallo in his History of Vesuvius pag. 87. and many others.

unneceſſary at preſent to examine how many Eruptions have happened ſince that Time, I ſhall think it ſufficient to refer my Readers to the abovementioned *Bianchini*, and deſire him to read attentively ſuch Authors as have treated on the Subject, whoſe Teſtimonies, to avoid Prolixity, I forbear to quote at large. I ſhall only ſay, that ſince that Eruption, in which *Herculaneum* was buried, twenty-ſix others may be reckoned. It happens that by reaſon of the Streams of the Lava, which have from Time to Time run over this City, it lies now about eighty Palms above the Level of the Plains of *Portici*. Among thoſe Authors which I have mentioned, you may find a ſatisfactory Account of the laſt terrible Eruption, which I myſelf ſaw in the Month of *May*, 1737. ſet forth by my learned and valued Friend Sig. *Nicholas de Martino*, publiſh'd in the Name of the Academy of *Naples*, with univerſal Applauſe; alſo another fine Deſcription, wrote by Sig. *Ciccio Serrao*, a famous Phyſician, and Profeſſor of the Univerſity. I ſhall juſt occaſionally obſerve, that it was at my Requeſt, that the Proſpect of *Veſuvius* on the Side towards *Torre del Greco*, was drawn by *Mark Tuſcher* of *Norimberg*, a Member of the *Etruſcan* Academy, at preſent, Painter and Architect to his Daniſh Majeſty; whom I ſhould have been glad to have employed in drawing the Antiquities treated of in this Book.

The Matter under which this City lies buried is not uniform: In ſome Places you find the Lava of *Veſuvius*; in others a kind of Mortar, or hard Cement, thrown out from the ſame Volcano. By theſe Lava the *Neapolitans* mean, the Streams of Sulphur, Minerals, Stones, and Bitumen, melted altogether, which *Veſuvius* vomits forth at the Time of the Eruptions. Theſe fiery Streams do not run down with the Impetuoſity of a Torrent, but, being a thick and viſcous Subſtance, paſſes ſlowly in the Nature of a Paſte, or melted Glaſs; yet preſerves its Heat a long Time, even till it comes to the Sea, in which it has formed divers ſmall Promontories. This Lava, cooling by Degrees, at laſt becomes a Rock as hard as Marble, and takes as good a Poliſh.

Whilſt this liquid Matter preſerved its Motion, it is eaſy to apprehend, that it would inſinuate itſelf into all the Cavities it met in its Paſſage; ſo that it is not therefore to be wondered at, if thoſe Places through which it directed its Courſe in *Herculaneum*, are as exactly filled with it, as if melted Lead had been poured into them. Theſe ſulphureous Rivers, it ſeems, ran only through one Part of *Herculaneum*; the Remainder being buried under a kind of Mortar, or very ſolid Cement, compoſed of Earth, and the Aſhes of *Veſuvius*; which uniting together with Water, not only filled the Streets, and other open Places, but even penetrated into the interior Parts of all the Buildings, without doing them any conſiderable Damage. One cannot eaſily comprehend this Singularity, without ſuppoſing that *Veſuvius* had firſt thrown out ſo great a Quantity of Aſhes as buried the Buildings, and the Sea Waters having then penetrated

trated into the ſubterraneous Parts of the Volcano, muſt have been caſt out of its Mouth. One may ſtill doubt whether theſe Torrents carry'd with them the Aſhes into the interior Parts of the Buildings, ſince they could not but meet with continual Obſtacles every where. The Academy of *Naples*, attributes this Effect to the abundant Rains which generally fall after every Eruption. Many Authors (1) affirm, that *Veſuvius* in its Eruptions has thrown out more Water than Fire; and particularly in that of 1631. the Harbour of *Naples* was quite dry for a Moment, on the 16th of *December*; and that all Sorts of Snell Fiſh were mixed with the Lava that ran down the Mountain. If this laſt Circumſtance be true, it is an indubitable Proof, that the Sea Water had effectually penetrated into the Bowels of the Volcano, and was afterwards diſcharged from its Mouth. The two Inſcriptions ſet up in theſe Days, one in the Road to *Portici*, and the other in the Way that leads to *Torre del Greco*, greatly ſtrengthen this Conjecture. *Domenico Antonio Parrino* (2), in his Deſcription of the Gulph of *Naples*, ſpeaking of the Eruption in 1698, aſſures us, that the Sea retired in a Moment twelve Paces; and, that at the ſame Time thoſe Waters iſſued from the Mouth of the Volcano; and that there were afterwards found on the Land a great Quantity of Sea Fiſh calcinated and ſmelling of Sulphur. *Pliny* the younger, an Eye Witneſs of that Eruption, in which his Uncle periſhed, and by which *Herculaneum* was buried, poſitively ſays, "The Sea ſeemed to roll back upon itſelf, being driven from its Banks by the convulſive Motion of the Earth."

Among the various Stones, *&c.* caſt up by the Eruption in 1737, there was found one, which at firſt Sight appear'd to be a Emerald; this came into the Hands of Count *Bartholomew Edward Pighetti*, Secretary to his Majeſty (a Gentleman poſſeſſed of all the rare Qualities imaginable, and whom I mention with Honour); he reſolved to have engraved thereon, on one Side Mount *Veſuvius*, and on the other, in a ſmall Character, the following Words, which I wrote on the Occaſion: *E Veſuvio natus, parentem ignivomum exhibeo* But as the Stone was very imperfect, and but little harder than the common Cryſolites called Granatelli, which this Country abounds with, he could not carry his intended Project into Execution. On which it was repoliſhed and wrought to the Size of a ſmall Bean, of a faded greeniſh Colour Thus much I was willing to relate, that ſuch as have read of theſe Things in ſeveral Authors, might be informed of the true State of the Fact.

(1) Celeno dell' eruzione del Veſuvio tom. 4. pag. 4.
(2) Parrino pag. 12. e 13.

A

DESCRIPTION

OF THE

Diſcoveries of the Antient City

OF

HERCULANEUM.

PART II.

Of the Antiquities of *Herculaneum.*

CHAP. I.

An Account of the firſt Diſcoveries in 1689, *and* 1711.

FOR the Satisfaction of the curious Enquirer, into ſo new and unexpected a Matter, now brought to Light from ſo remote a Time, it may be neceſſary to begin this Diſcourſe from the firſt Attempts made in the latter End of the laſt Age. Therefore I ſhall recount all that is ſaid on that Subject, in the *Memoirs of the royal Academy of Paris* (1); and alſo by the celebrated M. *Bianchini*, in his Book of Univerſal Hiſtory (2).

" At the Foot of this Mountain, about two Miles from the " Sea, in the Year 1689, ſome Earth having been removed, " the Workmen obſerved Layers of Earth, that ſeemed diſ- " poſed in Order, as if they were Floors or Pavements, placed " horizontally over each other.

" The Owner of the Ground, being inclinable on this Occa- " ſion to ſearch farther, continued the Digging, and under the " fourth Layer, found ſome Stones with Inſcriptions on them ; " on which he ordered, that they ſhould continue their Search " till the Water prevented them. They dug upwards of an " hundred Palms (3) in Depth, obſerving all the Way various " Layers, alternately one under another ; one of cultivable Earth, " and one of black vitrified Stone; of which for the greater " Cer-

(1) Memoires de Literature tom. 15. Des embraſemens du Mont Veſuve.

(2) Iſtoria Univerſale di Monſignor Bianchini. Roma 1699. pag. 246. e Ivi 1748.

(3) *The Palm is a* Neapolitan *Meaſure, nearly equal to ten* Engliſh *Inches.*

" Certainty, I ſhall give an Account in the very Words of " *Francis Picchetti*, (a famous Architect in *Naples*, but more " celebrated for his famous Collection of Antiquities) commu- " nicated to ſeveral Perſons, and among others to Sig. *Adriano* " *Aviano*, Profeſſor of Mathematicks in *Rome*; much eſteemed " for his Proficiency in the Study of Natural Philoſophy, *viz.*

" In the Year 1689, in a Hole dug in the Side of Mount *Ve-* " *ſuvius*, about a Mile from the Sea, in that Spot where for- " merly ſtood the (1) *Villa of Pompey*, it was obſerved, that the " Earth and vitrified Stone were laid in a kind of regular Or- " der; and that the Earth, which is continually falling from " the Mountain into the Plain, and into the Sea; together with " the Streams of melted and vitrified Stones, caſt out in the ſe- " veral Eruptions of *Veſuvius*, had diſpoſed theſe Layers in the " following Manner, *viz.*

" Firſt of all were found about 12 Palms of cultivated Earth.

" 12 Palms of cultivated Earth; next were found

" 4 Palms of black vitrified Stone, ſuch as the City is paved " with; then

" 3 Palms of ſolid Earth; then

" 6 Palms and a half of vitrified Stone, under which were " found ſome (2) Coals, Iron Keys of Doors, and two Inſcripti- " ons, ſhewing, that in that Place ſtood the Villa of *Pompey*; " then

" 10 Palms, or thereabouts of ſolid Earth; then

" 2 Palms and a half of vitrified Stone, like that above; " then

" 8 Palms of Earth, very ſolid; then

" 4 Palms, or thereabouts, of vitrified Stone, but ſome- " what more porous, and lighter (3) than the former; then

" 25 Palms of very ſolid Earth, of a Hardneſs like Gravel; " then

" 16 Palms of the common vitrified Stone (4), very heavy; " then

" 12 Palms of Gravel, in which they found a Spring of Wa- " ter in ſuch great Quantity as to ſtop their farther Progreſs.

" The Inſcription (preceeds M. *Bianchini*) found with the " Coals and Iron-work under the firſt twenty-five Palms from " the external Superficies, carry with them ſuch Marks of the " Age in which the Plain became inhabited and of the *Ro-* " *mans* having erected them, as would perſuade any one to be- " lieve, that the ſix Palms and a half of melted or vitrified " Stone were depoſited there by the Mountain, in that memorable " Eruption in which *Pliny* periſhed, in the firſt Year of the " Reign of *Titus*, and by which the *Pompeian* Inſcriptions were " totally buried; which I hear, have been ſince conveyed to the " Muſeum of *Francis Picchetti* abovementioned. The Death of " that

(1) It ſhould have been called the antient City of *Pompei* as we ſhall ſee afterwards.

(2) Four Strata from the Superficies of the level Ground to the Inſcrip- tions, two of which were of fuſed Stone.

(3) Four Strata below the Inſcriptions, two of which of fuſed Stone.

(4) Two other Strata below, one of which was of fuſed Stone.

" that Gentleman has rendered it very difficult to obtain a Co-
" py of thoſe Inſcriptions; but I hope they will be tranſmitted
" me in Time to ſubjoin them at the End of this Work; and
" I ſhall be the more deſirous of this, as they may ſerve to re-
" ſolve a Doubt about them; that is, whether they belong to
" the City of *Pompei*, or to the Villa of *Pompey* the Great, or
" his Children. For the Villa of that great Captain and his
" Family, in the Judgment of *Loffredus*, was not ſituated ſo near
" *Veſuvius*, but nearer to *Pozzuolo*, and not far diſtant from the
" Lake *Avernus*. And the City of *Pompei*, according to all
" Authors antient and modern, and the Stones dug up in the
" Year 1684. as *Baudrand* aſſerts in his Geographical Dictio-
" nary, was ſituated near *Scafati*, in the Plain at the Foot of
" Mount *Vejuvius*, and was ſubject to be moleſted by the Mat-
" ter which falls down the Declivity of the Mountain in its
" Eruptions. Thus far M. *Bianchini*."

In the Year 1711, the Prince of *Elbeuf* deſigning to build himſelf a Pleaſure Houſe on the Sea-Shoar near *Portici*, and contiguous to a Convent of the Order of St. *Peter* of *Alcantara*, had a Mind to cover ſome of the Ground-Rooms with a new kind of Plaiſter, which I have frequently obſerved. He knew that ſome of the Inhabitants of *Reſina* in digging for a Well had found Slips of Marble, Fragments of the yellow and other coloured antique *Grecian* Marble; and therefore ordered the Workmen to continue digging as deep as the Water would permit, in order to get a ſufficient Quantity of this Marble to be bruiſed into a Powder, and make of it the Plaiſter for his Villa, at preſent in the Poſſeſſion of my good Friends the Dukes of *Laviano*, and the Princes of *Canalunga*.

Scarce had they begun digging into the Side of the Earth, when they found ſome beautiful Statues, among which was one of *Hercules* in Marble, and another thought to be *Cleopatra*; proceeding farther, under the Vineyard of Don *Antonio Brancaccio*, the Workmen met with divers Columns of coloured Alabaſter, which appeared to them to belong to a Temple of a round Figure, adorned on the Outſide with twenty-four Columns, the greateſt Part of which were of the yellow antique, and were many of them carried to the Houſe of Counſellor *Salerno*.

The Inſide of this Temple (beſides being adorned with ſo many Columns, between which were the ſame Number of Statues of *Grecian* Marble, though broken) was alſo paved with the yellow antique. The Statues were ſent to *Vienna* by the Prince of *Elbeuf*, as a Preſent to Prince *Eugene* of *Savoy*.

I am informed, that at this Time was dug up a Piece of Marble, with the following Letters in Metal.

APPIVS PVLCHER. C. FILIVS

Ⅎ ⅁Ⅎ .... VIR. EPVLONVM.

There was likewiſe dug up a great Quantity of *African* Marble, out of which ſome ſmall Tables were made by the ingenious Architect, *Joſeph Stendardo* (1) After this all farther Search was diſcontinued, for fear of falling into Diſpute with the Miniſters of State, whoſe Behaviour is frequently of great Prejudice to the Republic of Letters.

CHAP. II.

A Relation of the Diſcovery of the antient City of Herculaneum.

AT the Time that I had the Inſpection of the grand Library at the King's Palace at *Naples*, as well as that famous Muſeum, known through Europe by the Name of the *Farneſian*, and of which I had the chief Care, by Virtue of a Royal Order, dated the 12th of *November*, 1738, theſe very remarkable Diſcoveries firſt came to Light. Whilſt his *Sicilian* Majeſty was at *Portici*, four Miles from *Naples*; about the Beginning of *December*, ſome Fragments of Marble being found in the abovementioned Well, the King gave Orders that the Bottom of it ſhould be diligently ſearched; whereupon, the Workmen, entering into the ſame Hole from whence the Prince of *Elbeuf* had dug the abovementioned Statues, in the Year 1711; and examining in another Part with their Pickaxes, they found Fragments of two Equeſtrian Statues of Braſs, bigger than the Life, a little above the Level of the Water, at the Depth of 86 Palms from the preſent Surface.

Purſuing a farther Search ſideways, they found two Statues of Marble, larger alſo than the Life, both of them cloathed with the Toga, one of which reſembled the Countenance of *Auguſtus*; after this they now and then found ſome Pilaſters of Brick well formed, plaiſtered over, and painted with various Colours; and among

(1) D. *Joſeph Stendardo*, a Neapolitan Architect, died at Florence in the Year 1735, and was buried in the Church of Santa Felicita. His Executors have erected to his Memory a Marble Monument, with the following Inſcription, written by the Author of this Diſſertation, his intimate Friend.

JOSEPHO . STENDARDO
MATHAEI . F. NEAPOLITANO
GENERE . ATQ. INGENIO . CLARISS.
SVB . IMPERATORE . CAROLO . VI.
REGII . DICASTERII . SACRAR. RATIONVM
ET . SENATVS . SANCTAE . CLARAE
ARCHITECTO
EXECVTORES . EX . TESTAMENTO
AMICO . OPTVMO . PP.
V. A. PL. M. LX. OB. FLOR. MDCCXXXV.

among those another Statue cloathed in like Manner, entire, and standing upright.

This invited his Majesty to view these Statues one Day, when I, who attended him according to Custom, was asked by him the Meaning of some large Capital Letters, on a Fragment of an Architrave, which, though in many Pieces, seemed to be as follows.

..A...MAMMI... VS. TIVR. QVN. F...

Now calling to Mind a Passage of *Dion* (1), which gives an Account of *Herculaneum* being destroyed by the first Eruption of *Vesuvius*, together with its Theatre, whence the People were sitting as Spectators; and seeing the Name of a Duumvir, and the Fragment of a T joined to the Residue of an H, which I thought very probably might mean *Theatrum*; I ventured to say, that possibly, this might be in Memory of the Theatre of *Herculaneum*, heretofore destroyed.

Nor was my Conjecture groundless; for, having fastened a Rope about my Middle, I caused myself to be let down, and entered the Cavern, I ordered the Workmen to proceed, seeing something like Steps of a grand Stair-Case; but as these appeared too high to serve for ascending and descending, and as they did not run in a right Line, but were rather circular, I ordered them to try farther on, whether they could discover another Stair-Case. Having searched several Places, and raising up the Earth horizontally, I evidently distinguished them to be the Seats of the Theatre, where the People sat as Spectators, as I had before in a Manner foretold.

This had scarce happened, when, as I went up again to give an Account to the King, two other Fragments of the abovementioned Architrave were found, which were an authentic Argument to the whole Court, of the Truth of my Assertion; which, having joined together, I brought to this Meaning,

A.... MAMMI... RVFVS. II. VIR. QUIN. ORCH. DE SUO..... THEAT.

So that I could now with greater Pleasure and Certainty assert, that this was the Theatre of *Herculaneum*, with its Orchestra, which had been built at the Expence of *Mammianus Rufus*.

And for a further Conviction to such, as not being Eye-Witnesses, might still doubt the Existence of such a Theatre, soon after was discovered another grand Architrave, with a double Capital Inscription, which served as a Supplement to explain the first more clearly; I suppose they had been placed over the two

 prin-

(1) Xiphil. ad Dion. in Tit. pag. 251. Lugd. 1559. Deasq. urbes Herculanum ac Pompejos populo fidente in Theatro gestibus abiit (Vesuvius).

principal Doors of this beautiful Theatre. The second bearing, moreover, the Name of *Publius Numisius* the Architect, of whom I shall speak hereafter.

L. ANNIVS MAMMIANVS. RVFVS. II. VIR.
QVINQ. THEATR. O. P. NVMISIVS.
P. F. ARCH. EC..... (1)

Near to this Inscription, which was dug up the 11th of *December*, 1748, were found the broken Parts of two large Horses gilt, one of which, in falling, was beaten so flat that it seemed but half a Horse; afterwards were found some Pieces of a Carr, or Chariot, belonging to the above Horses, with a Wheel entire all of Brass gilt. It is probable, therefore, that the two principal Doors of this Theatre were adorned, above the Architrave, with these Chariots and Horses, after the Manner one may see in Medals triumphal Arches were accustomed to be. I doubt not but these Equestrian Statues might be found to represent some of the Emperors, but that their Heads are wanting. The Trunk of the first Statue being judged of no Value, was taken to make two Medallions of the King and Queen, about two Yards high.

Going frequently to this Well, I caused the Earth to be cleared away from about the Outside of the Theatre, which I observed to be built with Brick, with Pilasters at equal Distances, having Marble Cornices, and were plaistered with Mortar of various Colours; in some Parts red, like the Colour of *Diasper*, in others black, shining like the *Chinese* Varnish.

At last the inner Stairs were discovered, which led to their corresponding *Vomitoria*, and to the Seats where the Spectators sat. Here I conceived great Hopes that we should find some beautiful Statues, either above or below, or in the Places where they had fallen.

And my Hopes were not vain; for daily thereabout, that Year, they dug out Pieces of Marble; such as beautiful Capitals of the Corinthian Order, and other smaller Pieces of the red antique, neatly wrought, and various Incrustings of *African*, Serpentine, yellow Antique, and *Egyptian* Cipelline, Fragments of Mouldings, Cornices, and Architraves, in the highest Taste, and most perfect Workmanship.

Having uncovered the Seats in the Theatre for a considerable Way, they were found to be eighteen in Number; among which we perceived some in a lower Position in a right Line, which served as Stairs to the corresponding *Vomitoria*, and the inside Stair-Case of the Building. Having ascended the eighteen Seats, we found a level Space running round the Building, which appeared

(1) I have seen it thus corrupted in a Relation of this Discovery.
L. ANNIVS. L. F. MAMIANVS. RVFVS. II. VIR.
QVINQ. THEATRO.... NVMISIVS. P. F.
ARO..... HERCVLANEN.....

peared to be the *Præcinctio* (1), above which there are other Steps leading to the Second. This *Præcinctio* being partly cleared from the looſe Earth, afforded Room to judge that the Theatre, with its *Orcheſtra*, and *Cavea*, might be about 60 Palms Diameter; and all covered and inlaid with various Sorts of Marble, *African*, *Grecian*, and *Egyptian*, red and yellow Antique, veined Agate, and other curious Marbles.

In a Manuſcript which I have ſeen, the Dimenſions of this Theatre are thus ſet down, but how truly I will not determine: The outer Circumference 290 Feet, and the inner 230, as far as the Stage; the Breadth from Side to Side, without 160, and its inner Diameter 150; the Place for the Scenes, or *Pulpitum*, was 75 Feet broad, and only 30 deep.

This Theatre, therefore, from the great Quantity of Marble in broken Capitals, Cornices, Mouldings, &c. and from the Fragments of Columns which belonged either to the Stage, or the adjacent Temple, which was firſt diſcovered, muſt have been of exquiſite Beauty; whether we conſider the outward Structure, or the Galleries within, built of Brick, and adorned with Marble Cornices, or the various Paſſages for the Convenience of the Spectators in going from one Part of the Building to another.

I ſhould have been extremely glad to have deſcribed all its Parts with the moſt minute Exactneſs, if my Deſire of having it quite laid open could have been effected: But this could not be done on Account of the great Quantity of Earth that had been thrown over it in the many Eruptions of *Veſuvius*, and the Houſes and other Edifices built thereon.

CHAP III.

Obſervations on the abovementioned Theatre.

IT is very probable that the antient City of *Herculaneum* had a Theatre in its earlieſt Times; ſince, as has been already obſerved, that Country was inhabited by the *Oſci*, who it is well known (2) were the firſt Authors of the *Oſcenian* Comedies, and the *Feſcennine* Verſes; and was afterwards under the *Tuſcans*, the Authors of the *Hiſtrionic* Repreſentations. And though *Plutarch* derives the Word *Hiſtrio* from a certain Philoſopher of *Cyrene*, or *Macedonia*, called *Iſter*; yet all agree with *Heſychius*, and *Thomas Dempſter*, that *Iſter* is one of the few remaining Words of the antient *Tuſcan* Language. *Livy* (3) ſpeaking of the firſt Introduction of the *Feſti Iſtrionici* in *Rome*, makes the *Tuſcans* Authors of them, and ſays, that the Word is derived from them.

The

(1) See a Paſſage of *Calpburnius*, quoted by the Marquis *Maffei*.

(2) Cic. lib. 7. of his Epiſt. fam. epiſt. 1. makes mention of the Comedies Pompey cauſed to be made for the Dedication of his Theatre.

(3) Lib. 7.

The following old Inſcription, which that eminent Canon Sig. *Mazocchi*, who ſhines ſo greatly for his Learning in *Naples*, has favoured us with, which he calls *Pagiſcito*, (or the Pagan Law) ſeems to make Mention of this Theatre (1).

PAGVS . HERCVLANEVS . SCIVIT . A. O. X. TERMINA. . . .
CONLEGIVM . SEIVE . MAGISTREI . IOVEI . COMPAGEI . S. .
VTEI . IN . PORTICVM . PAGANAM . REFICIENDAM
PEQVNIAM . CONSVMERENT . EX . LEGE . PAGANA
ARBITRATV . CN . LAETORI . CN . F . MAGISTREI
PAGIEI . VTEIQVE . EI . CONLEGIO . SEIVE . MAGISTRI
SVNT . IOVEI . COMPAGEI . LOCVS . IN . TEATRO
ESSET . TAMQVASEISILVOVS . FECISSENT . &c.

As this was in a House of the Jeſuits, called *Recale*, near *Caſaca*, ſome ſuppoſe that this Place was formerly called *Herculaneum*, and ſince by Corruption *Recale*; that near to it was a Town called *Jovenus*, whoſe Inhabitants were allowed by the *Herculanenſians* the Privilege of ſitting in their Theatre; becauſe they had built a Portico to it at their own Expence. But it is not impoſſible that this Inſcription may have been brought from our *Herculaneum*: We very well know, that it was written in the Year of *Rome* 659. and long before the Settling of the *Campanian* Colony, when *Herculaneum* ſcarce deſerved the Name of a City. *Dionyſius Halicarnaſſeus* calls it *Oppidulum*, a Term equivalent to that of *Pagus*, a Village or little Town; into which, when the Colony entered, they augmented the Buildings, and embelliſhed the Theatre with new Columns, which was protected by the *Roman* Knights who frequented theſe Parts. *Falco*, and *Summonte* affirm, that *Portici*, now one of his Majeſty's Palaces, was the Villa of *Quintus Pontius Aquila*. This Theatre in the Beginning muſt have been proportioned to the Smallneſs of the Place, and was probably built with Wood.

Searching more narrowly into our Theatre, the Characters in the Inſcriptions appear very much like thoſe we ſee on the Medals of the *Auguſtan* Age; the Statues cloathed with the *Toga*, having ſhort Hair, and without Beards; and the Perfection of the Architecture, all bear the Appearance of being done at that Time. This is farther confirmed by viewing the internal Part of the Building, which is of Brick, on one of which I read theſe Words:

ABDAE
LIVIAE

Abda, or *Abdala*, was the Name of an *African* Servant, who belonged to *Livia*, Wife of *Auguſtus*, and was Maſter or Director of the other Servants who made the Bricks.

If

(1) De Camp. Amphit. cap. 8. pag. 148.

If we had any Account of *Appius Pulcher*, and if the above-mentioned Fragment which mentions the *Epulones*, was entire, one might possibly, from their Number, or the Space of what is wanting, get some Light into the Time of its Building; for the *Epulones* were at first two, then three in the Time of *Pacuvius*, and afterwards augmented to seven by *Sylla*, and *Augustus*.

I cannot tell how to explain the three double Letters, having never seen them on any other Monument; perhaps, they stand for *Templum Baccho dedicavit suo sumptu Septemvir Epulonum* (1); that is, that the Temple discovered by the Prince of *Elbeuf*, was dedicated to *Bacchus* by *Appius Claudius*, himself being one of the *Epulones*. And among the Fragments of Marble, I observed a Trunk of a Statue which might possibly be that of a *Bacchus*; and the following Letters on a Piece of a grand Marble Cornice.

...LON.....VIR. EPV.....

Perhaps *Patrono Coloniæ*, *Septemviro Epulonum*; and which may therefore belong to *Appius Claudius*. Some doubt of the Authenticity of the first Inscription, which was shewed me in Manuscript; but as the Inscription of *Annius Rufus* was double, so might also this of *Appius Claudius Epulo*.

There were two of the Name of *Appius Claudius Pulcher*, Sons of *Caius*; one was Consul with *Publius Servilius* in 674, and the other with *Caius Norbanus*, in 715. These were both doubtless of the noble Family of the *Claudii*, famous for the Decemvir, who brought the Laws of the Twelve Tables from *Greece*, and was the Occasion (2) that the beautiful *Virginia* was killed by her Father at the Tribunal; and also for having produced many Consuls and Emperors of *Rome*.

The Country which we now call the Kingdom of *Naples*, was much indebted to that Family; *Appius Claudius Cæcus* made the *Via Appia*, called by *Strabo* (3) *longarum viarum regina*; which is not better described by any, than *Procopius*, who says it ends at *Capua*, though others carry it as far as *Brundusium*.

Brundusium longæ finis chartæque viæque (4).

(1) There are frequent Examples in Rome of the like Explanations of *Nicolas de Siglis veterum*.

(2) See the Controversy between the Marquis *Tanucci*, and *P. Grandi*, whilst he was Professor in *Pisa*, directed to the *Etrusian* Academy at *Cortona*. Printed at *Pisa* and *Lucca*, 1728.

(3) Cic. in Orat. pro Cœlio: *Appius Claudius Cæcus pacem Pyrri diremit, aquam adduxit, viam munivit.* On this Passage was founded the false Inscription of *Aretius* mentioned by *Gruterus* and others: APPIVS. CL. V. DIVS. CENSOR. &c. Vide Statius, Sylv. carm 2. Sanfelic. in Campania. Eutrop. l. ii. Frontin de Aquæduct. Lipsium ad Tacit. Procop. de Bello Got. lib. i. Nicolas Bergier's History of High Roads, l. ii. Edit. of Brussels, 1736. pag. 221. Liv. l. ix. c. 29. Canon Pratillio on the Via Appia, in fol. Naples, 1745.

(4) Horat. lib. 1. Sat. 5.

I have obſerved ſome Remains of it on the Mountain *Poſilipo*, near an Eſtate of mine, which led from *Pozzuolo* by *Il Vemero* to *Naples*. It extended no farther than the City of *Capua*, till the Year 341. *Galen* (1) gives the Honour of having lengthened it to *Trajan*, others to *Gracchus*, others to *Cæſar*, and others to *Auguſtus* (2).

And ſuppoſing the ſecond *Appius Claudius*, whom we mentioned before, to have been Patron of this Colony, at the Time of the Building of this magnificent Theatre, this will bring it very near to the Time of *Auguſtus*.

But another Conjecture ariſes from the Name of the Architect.

P. NVMISSIVS, P. F. ARCHITECTVS.

In the firſt Place I ſhall obſerve, that it is very rare to find any Inſcription in which the Name of the Artificer is preſerved, and particularly Architects, even if they built at their own Expence; for it was not allowed either among the *Greeks* or *Romans* to put their Names. *Pliny* tells us, that *Batracus* and *Saurus*, two Architects, not being allowed to inſcribe their Names on a Building, put inſtead thereof the Figures of their Names: *Bathrachum, & Saurou Lacones, Architectos in columnarum ſpiris inſculpta nominum eorum argumenta Rana, & Lacerta* (3); the latter of whom is thought to be the Author of the Marble Vaſe, with the Orgies of *Bacchus*, in the *Juſtinian* Garden at *Rome*, becauſe on this Vaſe is the Repreſentation of a Lizard, which has no Relation to the other Figures. M. *Bianchini* obſerves, that there are only two Inſtances among the *Latins* of the Names of Architects being preſerved on their Works; and theſe are at *Pozzuolo* and *Verona*. The Marquis *Alexander Gregory Capponi* has in his Poſſeſſion an antient Picture of an Architect: Yet on the *Columna Antonini*, may be ſeen the Name of *Nilus Egyptius* the Architect. Theſe Inſtances are a Confirmation, that there was a Prohibition againſt inſcribing the Names of the Workmen, eſpecially with reſpect to publick and conſpicuous Places; and that it was allowed only on Works of a lower and more obſcure kind, ſuch as Aqueducts, Bricks, Lamps, and Sepulchral Monuments. Whence, ſeeing this Name in ſo conſpicuous a Place as the grand Architrave, and in Company with the Name of a Quinquennial Duumvir, it may be inferred, that this Theatre was erected before the Prohibition which was made among the *Romans*, in the Time of *Adrian*; and that it was cotemporary with that of *Verona* (4), where we read,

L. VI-

(1) Galen. 9. Therapeuticæ.

(2) See Adrian of Monica on the Via Appia. & Lipſ. ad Tacit. l. ii. qui putat id factum a Cajo Gracco, vel Cæſare, vel Auguſto. Pratill. before cited on the Via Egnatia, &c.

(3) Vide Monſignor del Torre Iſcriz. di M. Aquilio. cap. 8.

(4) Bianchini Comment. Lapid. Antiatis. cap. 1. Gruter. 168. 4. Maffei Verona illuſtrata; e Tratt. degli Anfiteatri.

L. VITRVVIVS. L. CERDO. ARCHITECTVS.

On the Dome of *Terracina* may likewiſe be ſeen :

C. POSTVMIVS. C.F.
POLLIO
ARCHITECTVS

But with Reſpect to the Perſon of this *Numiſius* the Architect, there is no Mention made of him in that Character by any antient Writer ; though the Family of the *Numiſii* is not unknown, there being many of that Name to be found in *Reinesius*, and elſewhere.

To clear up therefore the Hiſtory of this Architect : I obſerve, that *Vitruvius*, in the Proem to his firſt Book, makes Mention of one *Publius Minidius*, who, together with *Marcus Aurelius* and *Gneus Cornelius*, attended him, in the Time of *Auguſtus*, to prepare and direct the Baliſters, and Scorpions, and other Engines of War. I obſerve alſo, that all the antient Manuſcripts of *Vitruvius* differ in this Name ; in ſome it is wrote *Pullius Minidius* ; in others we read *Publius Numidicus* ; and in others *Publius Numidius*, a Name very like *Numiſius*, which we find on the Marble of our Theatre. Thus is reſtored, after ſo many Variations of Copies, the true Name of the Companion of the famous *Vitruvius*, in all Ages allowed the compleateſt Maſter of Architecture ; and by this we may find the true Time of the Building of the Theatre of *Herculaneum*, which we wanted to know.

It is paſt all doubt, that this Theatre was built by *Lucius Annius Mammianus Rufus*, *Quinquennial Duumvir*, the Son of another *Lucius*, under the Direction of *Publius Numiſius* the Architect.

As to the Family of the *Annii*, we have many Records, both in Hiſtory, and in Inſcriptions, recorded in the Books of Antiquarians ; of which I ſhall only mention the following :

T. ANNIVS. ITALICVS. HONORATVS.

Cited by *Robertellus* (1) and another *Q. Annius*, one of the Senators concerned with *Catiline* (2) ; and *Marcus Annius Verus Pollio*, according to *Petavius*, was Conſul with *M. Plautius Silvanus*, in the Year of *Rome* 824, and of *Chriſt* 81, which was but a ſhort Time after the Eruption of *Veſuvius*.

From all this I imagine that the two *Marci Mommi Ruſi*, Father and Son, mentioned by *Reinesius* (3), in an Inſcription which he copied from *Capaccio* (4), and which he aſſerts was in *Herculaneum*,

G

(1) See Middleton's Cicero, Vol. 1. p. 270.
(2) Saluſt. p. 19. EP. Annius Rufus III. Vir. A. A. A. F. F. Goltz, Inſcr. p. 155.
(3) Reinef. Inſcr. Claſſ. 7. n. 15.
(4) Capac. lib. ii. Hiſt. Neap. c. 9.

culaneum, ought to be read *Mammi* or *Mammiani*; and that they were Duumvirs of this City, and erected at their own Expence publick Edifices, (PONDERALE. ET. CHALCIDICVM. ET. SCHOLAM.) beſides the public Games and ſolemn Spectacles for the Entertainment of the People at their Dedication. I am the rather induced to believe this on Account that other Miſtakes have been obſerved by *Reineſius* in the ſame Inſcription; from whence I conclude that *L. Annius Mammianus* who performed this publick Service, was one of the Duumvirs, Leaders of the *Herculanean* Colony, or a Deſcendant of them. *L. Annius* being a Quinquennial Duumvir, the chief Magiſtrate of a Colony, ought not to leſſen our Eſteem of him; foraſmuch as the greateſt among the *Romans* took a Pride in being elected Duumvirs in their Colonies. *Pompey* the Great was Duumvir of *Capua*, with one of the *Antonian* Family. This ſerves for an Argument that the City of *Herculaneum* was a *Roman* Colony.

That the Duumvirate of *Herculaneum* was Quinquennial, I ſhall prove, not only from this Inſcription of *Annius*, but alſo from other Authorities. The Cities of *Campania Felix* being originally *Grecian*, and governed according to the *Athenian* Laws, had the Privilege under the *Roman* Empire to exerciſe their antient Laws and Cuſtoms; and this Privilege was continued to them, together with the Rights of a *Roman* Citizen, though this was not the Cuſtom. What *Cicero* ſays of the *Herculaneans* and *Neapolitans*, puts it beyond all Doubt; for, ſpeaking of the *Julian* Law (1) he adds, that there had been great Diſputes between theſe two Cities, many preferring the Liberty of their own Laws to the Prerogative of being called *Roman* Citizens; *Quum magna Pars in iis civitatibus fœderis ſui (quo nempè leges iis relictæ) libertatem civitati anteferrent*; and this was the Reaſon that thoſe who became Citizens of *Rome*, were no longer reckoned in the Number of the Confederates. And hence the Duumvirs of *Naples* and *Pozzuoli* called themſelves Archons (2); and *Reineſius* aſſures us, that, *Quos vocant Duumviros* (IIVIRI) *Archontes ſpectant, repræſentabant Coloniæ Conſules.* For the ſame Reaſon they ſtiled themſelves *Demarchi*, as *Demarchia* was the Name of the ordinary Government of *Naples*. *Strabo* ſays, *Argumento rei ſunt nomina Magiſtratuum Principis græca, poſterioribus temporibus Campana Græcis per mixta*, and *Spartian* in *Adrian* ſays poſitively they were *Quinquennali*. *Apud Neapolim Demarchus in patria ſua quinquennalis.* This kind of Goverment was obſerved in *Herculaneum*, as may be ſeen by the Inſcription of *Conceſſianus*, already mentioned. p. 34.

It is certain that other *Greek* Colonies had their *Duumviri Quinquennales*. On a Medal of *Nero* in our King's *Muſeum*, we ſee one *Tiberius Claudius* in this Office at *Corinth*; who might poſſibly have been of the Imperial Family, as the Head appears circled with Rays. NERO

(1) Pro Balbo.

(2) See the Diſſertation of the Abbot Guaſco of Piedmont, a Member of the Etruſcan Academy, on the *Autonomia* of the Greeks, printed in Tom. 5, of the Diſſertations of the Academy of Cortona.

NERO CAESAR. GERM. AVG.

And on the Reverſe

COR. TI. CLAVDIO. IIVIR. Q. ADV. AVG.

Corinthus. Tiberio Claudio, Duumviro Quinquennali, Adventus Auguſti.

In Order to know whether there have been Quinquennial Duumvirs elſewhere, we may conſult *Vaillant* (1) and *Gruter*, from whom *Damadenus* has extracted Inſtances in his *Tabula Canuſina*, which is at preſent in the Poſſeſſion of the Marquis *Riccardi* at *Florence*; as well as *Bulenger*, who calls this Space of Time *Luſtrum Municipale.*

In *Manutius* I read (2)

II VIR. QVIN. COL. IVL. HISPELL.

And, that they were frequently continued and confirmed in that Office, theſe Inſcriptions ſhew.

BIS. DVOMVIRO. QVINQ.
II. VIR. ITER. QQ.

Cardinal *Noris* (3) judges the Time of the Duumvirate doubtful; wherefore I ſhall leave this Queſtion to the Deciſion of Signor *Propoſto Gori*, and Dr. *Lami*, who have very learnedly handled this Matter (4).

It remains at preſent that ſomething ſhould be ſaid of the Reſidue of the Inſcription on the Front of the Theatre.

DE SVO.

We know, that *Lucius Annius Mammianus Rufus*, erected the Theatre, and its Orcheſtra, at his own Expence; but we cannot ſay what Letters followed *De ſuo*, the Marble being broken. *Gruter* (5) has

DE. SVO: D. D. *i. e. dedicaverunt.*

But whether it was a D, or an F, *dedicavit*, or *fecit*, it is a Proof of a noble and generous Mind. The Marquis *Maffei*, and the Canon *Mazocchi* (6) are of Opinion, that *dedicavit* is the ſame as *poſuit, fecit, perfecit*, as Sig. *Muratori* (7) obſerves,

 and

(1) Vaillant. Coloniar. t. 1. See the Critical Letters of a Member of the Etruſcan Academy to an Academician of Florence. And Jo. Lamii in Antiq. Tabul. Æneum obſervat. Flor. 1747.

(2) Manut. Ortograph.

(3) Cœnotaph. Piſan. Corſini Faſti Attici. t. 2.

(4) Lettere ad un Accademico di Cortona. p. 69.

(5) Pag. 307. n. 8.

(6) Dell' Anfiteatr. e Mazoch. de Amphiteatr. Campano.

(7) Accad. di Cortona tom. 2. pag. 149.

and at the ſame Time declares, he will not take on him to decide the Point. In *Reineſius* (1) we read

THEATRVM. ET. PROSCENIVM
REFECERE. LVDIS. SCENECIS
BIDVO. DEDICAR. D. S. P.

Here ariſes a Curioſity to know in what the Orcheſtra conſiſted. *Juſtus Lipſius* ſays, that the Orcheſtra was the firſt five Rows of Seats, where ſat the Senators and Decurions; above theſe were fourteen other Rows, aſſigned to the Knights, thence called *Equeſtria*; and all above was for the common People, thence called *Popularia*.

Grævius and *Mazzocchi* alſo think, that the firſt five Rows compoſed the *Orcheſtra*, and were the *Linea dives* of *Martial*; ſo likewiſe *Spanheim*, *Bulenger*, *Harduin*, and other great Men. The Marquis *Maffei* oppoſes this Opinion, and affirms, that the Orcheſtra of a Theatre was nothing elſe but a Part of what we call the Pit, where the *Greeks* uſed to perform their Dances; whence it had the ſame Name among the *Romans*, who continued the Practiſe of Dancing in their Theatres. He ſays farther, that no Part of an Amphitheatre has been called Orcheſtra by any antient Author, and ſays, that the Word has another Signification. This Opinion was firſt publiſhed by a Modern, who had but an imaginary View of the Magnificence of the Antients, in his Treatiſe on the Theatre of *Athens*, which he ſtiles the Theatre of *Bacchus*, and which is mentioned by *Pollux*. But as I have no Inclination to Diſputes, I ſhould be glad to ſettle this Difference, by adding my own Opinion, if I may be allowed to do ſo among Men of ſo great Reputation for Learning.

It is a difficult Matter to diſtinguiſh, with Certainty, when Authors have ſpoken of the Theatre, or of the Amphitheatre; theſe two Words having been remarkably confounded. The *Grecians* ſeem to have uſed the Word Amphitheatre with an ill Will, it being only to be found in *Herodian*. The Theatres of *Caius Scribonius* and *Curio*, were alſo called Amphitheatres (2). Thus when *Spartian*, in *Adrian*, ſays, that the Theatre was deſtroyed, which *Trajan* had cauſed to be erected in the *Campus Martius*, *Pauſania* aſſerts it to have been an Amphitheatre; and *Dion* deſcribes the Amphitheatre of *Julius Cæſar* in like Manner, though he does not expreſsly call it by that Name: Whence it is difficult to determine, whether the Writers ſpeak of the Theatre or Amphitheatre, when they mention the Orcheſtra. I ſhall only add, that the Theatre is certainly more antient than the Amphitheatre, which is only a round or double Theatre, and retained the ſame Names and Diviſions which properly belonged to the Theatre. And, as among the *Greeks*, the Orcheſtra, or Platea, ſerved ſometimes for Shews, and at other times

(1) Inſcript. Claſſ. 4.
(2) Cic. l. 8. ep. 3. Theatrum Curionis, Plin. l. xxxvi. cap. 15.

times for Dancing; thoſe were ſaid to ſit in the Orcheſtra, who occupied the Seats next the Platea: So, among the *Romans*, the Platea of their Amphitheatres, though it ſerved for their cruel Exerciſes, might retain the antient Name of Orcheſtra; whence theſe who are ſaid to ſit in the Orcheſtra of the Amphitheatres, and Theatres, muſt be underſtood to uſe the Seats neareſt to the Platea; and in this manner may be underſtood the *Linea dives* of *Martial*. Whence I am of Opinion, that the Marquis *Maffei*, has plainly proved, that the Orcheſtra was that Part which is called the Platea; nor were thoſe guilty of any Error, who ſay, that what is called ſitting in the Orcheſtra, means no more than ſitting on thoſe Seats which were neareſt to the Platea, which is the ſame as on the Podium.

I am inclined to think, that although at *Capua*, and elſewhere, they had both a Theatre, and an Amphitheatre, the one for Shews, and the other for Wild Beaſts and Gladiators; yet in Places where they had no Amphitheatres, the Gladiators fought in the Orcheſtra; and that this has happened among the *Tuſcans*, and more particularly among the People of *Campania*, who were great Admirers of ſuch Diverſions: Wherefore, if the *Tuſcans*, and particularly thoſe who dwelt in *Campania*, were the firſt Inventors of Gladiators, and introduced them at their Weddings and Feaſts, there can be no doubt that they had them much more at the Theatre (1). And, conſidering that the firſt Time of this Fighting in *Rome* (2), was in the Ædileſhip of *Appius Claudius Pulcher*, it is highly probable, that he had exhibited ſuch Spectacles in *Herculaneum*, where they were already in Uſe, having been introduced by the antient *Tuſcans*.

As the Cities near to each other had probably the ſame Cuſtoms, I am induced to think, that the *Ludi Gymnici* were celebrated in the Theatre dedicated to *Hercules*, as they had been in *Naples*, and *Sarentum*, where they were exhibited by *Pollio* (3), and called *Gentile Sacrum*. In the City of *Naples* (4) they were common, and of two Sorts; one of which was called *Sacrum Quinquennale*. Hence may be found another Conjecture, that *Lucius Annius Rufus*, who built at his own Coſt the Theatre of *Herculaneum*, was Quinquennial Duumvir over theſe *Ludi Gymnici*, and other ſolemn Shews; if we are not willing to believe him Conſul of the Colony, as has been ſaid above; and it has been proved, that they ſtiled themſelves *Archonti* and *Demarchi*. It is certain that at *Athens* they uſed to elect a Preſident of the Theatre, who had the Cuſtody and Management of the Treaſury of the Theatre, and was ſtiled Θεωρικῶν χρημάτων (5).

If my project had been carried into Execution, which was that they ſhould begin to dig afreſh in that Part next the Sea, where

(1) Athenco. l. iv. Niccolo Damaſceno preſſo il medeſmo.
(2) Plin. l. viii. c. 6.
(3) Stat. l. iii. in Herc. Surrent.
(4) Vide Lafena di Ginnaſ. Neapol.
(5) Vide Demoſth. in Oratione de pace 46. edit. Hervagianæ. Corſini Faſt. Attic. Florentiæ 1743.

where the Ground lay ſloping, and throw up the Earth on each Side, they might with the greater Facility have laid open to View, (with univerſal Wonder) the *Proſcenium* and the *Orcheſtra*: Inſtead of which they contented themſelves with opening a Cavern laterally, in *Reſina*, and made Steps to go down, till at length by Degrees they came to the *Præcinctio* (1), which led to the Orcheſtra, which I had diſcovered before; thence they made with their Pickaxes ſo many narrow, dark, and irregular Paſſages, that they rather increaſed than leſſened the Difficulty of taking a regular Plan of this beautiful Fabrick. I would not have had them take up the Marble with which this *Præcinctio* was covered, though without Columns, or other Ornaments, except the Cornice at Top: But all I could ſay was fruitleſs; they are now uſed to adorn the little Houſhold Garden of the Royal Palace of *Portici*.

Then it might have been ſeen whether the *Proſcenium* was in the antient Form which was uſed in the Time of the *Oſci*, or whether it was after the Manner of the *Tuſcans*, who inhabited the Neighbourhood of *Phlegra*, and built *Nola* (2). We might then have underſtood what *Vitruvius* tells us concerning the Form of the *Greek* Theatre, and the Method of managing the Scenes. The *Greeks* had a large Orcheſtra, and a ſmall Stage; and the *Romans* had, on the contrary, a ſmall Orcheſtra and a large Stage (3). But I could make no Diſcoveries during my Stay in *Naples*, either of the *Proſcenium*, the *Podium*, or the *Pulpitum*. I am inclined to think, that the upper Seats above the higheſt *Precinctio*, were encloſed with a high Wall, adorned with a large Cornice, ſuch as were uſed by *Alberti*, quoted by Sig. *Bocchi* (4) of the *Etruſcan* Academy. As I have already obſerved, that the Brazen Chariots and Horſes were placed over the two Doors; ſo, I ſuppoſe, that the ſeveral Statues of Marble and Braſs, which were found, had ſtood above the Cornice, and were broken by their Fall from thence; and from the large Quantities of Marble dug hereabouts, it ſeems probable, that the Orcheſtra had been paved with it.

As to the Cuſtom of paving the Theatres, we have the Authority of *Juſtus Lipſius* (5), who brought the following Inſcription from *Salerno*.

. . . . . .

. . . . . .

INSTAVRATVM. PODIVM. PAVIMENTA MARMOREA.

And

(1) *Precinctio*, a Diviſion or landing Place, which ſeparates the upper Step from thoſe below: *Præcinctiones ad altitudines theatrorum . . . neque altiores, quam quanta præcinctionis itineres ſit latitudo.* Vitruv. de Architec. lib. v. c. 3.

(2) Polyb. & Demſter. de Etrur. Regal. lib. i. c. 9. pag. 37, Jo: Lucius in Cluver. de Regno Dalmat. lib. iv. cap. 11. pag. 191.

(3) Vitruv. Lib. v. cap. 8.

(4) Lib. iii. de re ædific. Bocchi Teatr. d'Adria.

(5) Lipſ. de Amphitheatr. cap. 11.

And alſo :

THEATRVM. STRAVIT. PAVIMENTO
PODIO. CIRCVMSCRIPSIT.

I ſhall diſmiſs this Subject with referring you to the Rules laid down by *Vitruvius*, for the Proportions of its ſeveral Parts; as to the Grandneſs of the Seats (1), and their *Precinctiones*, they ſerve to furniſh us with an Opinion, that a Part of the *Podium* with its Ornaments remains yet undiſcovered.

I will not deprive my Reader of a Relation publiſhed in *France* and *England*; the Sincerity of which will appear by a Compariſon with what I have advanced as an Eye-Witneſs.

" This Theatre is built, like all the antient Theatres, in the " Form of a Horſe-ſhoe, or rather that of a Semicircle; within " which are twenty-one Degrees of Seats, which have one " common Centre, but their Diameter increaſes in Proportion " as they riſe one above another. This Semicircle is termi- " nated by an oblong Square divided into three parts, the " middle Diviſion occupied the whole Breadth, from the third " Seat below to that which was oppoſite to it on the other Side; " and at the farther End it had a Front of the *Doric* Order, the " which had three Entrances. This was the *Pulpitum* and *Proſ-* " *cenium*, where the Actors performed; the *Proſcenium* was " behind the Front; the other two Parts of this oblong Square " occupied the Space from the third Seat below to the utmoſt " Extent of the Walls of the Theatre."

" The Space between the *Pulpitum* and the Rows of Seats " was the Orcheſtra; here, was found, as alſo under the Stage, " a Quantity of Wood reduced to Charcoal, which proves this " Theatre to have been the Work of the *Greeks*; for, among the " *Romans*, the Orcheſtra being deſigned for the Senators and " Veſtals, it was uſeleſs to make Floors of Timber there, which " had been antiently invented by the *Atheuians*, in order to give " a Spring to their Dancers."

" All the upper Part of the Stage was furniſhed with a great " Number of Pieces of Wood, which although they were much " burnt, retained ſo much of their antient Form as ſerved to " convince us that this Theatre had Machines which were " equally common among the *Grecians* and *Romans*. The " former had their Flights, Changes, and Decorations, as ours " have; and we are told of an Actor among the *Romans*, who " in repreſenting the Flight of *Icarus*, performed too juſtly; " for he fell at the Feet of *Nero*, and ſprinkled him with his " Blood."

" Three Galleries were raiſed one above another, not per- " pendicularly, but behind each other, in ſuch Manner that the " inner Wall leaned againſt the Rows of Seats, and ſerved as " Porticos

(1) Vitruv. lib. v. cap. 6. *Gradus ſpectaculorum, ubi ſubſellia componantur, ne minus alti ſint palmipede, ne plus pede, & digitis ſex.* Vid. Lipſ. cap. 13.

" Porticos for Perſons to enter the Theatre, and take their Places.
" The upper Part was all that was covered, and was deſigned
" for the Uſe of the Ladies."

" Finally, the inner Part of this magnificent Edifice was in-
" cruſted with the fineſt Marble of Antiquity, enriched with
" Columns and Statues, for the moſt Part ſtanding upright in
" their Places, and ſo well preſerved, that it would be an eaſy
" Matter to reſtore them to their full Perfection."

" But whatever Endeavours have been uſed to diſcover the
" Plan, of which it has been attempted to give an Idea, we
" cannot be aſſured that the Dimenſions are exactly true. This
" Theatre has never been ſeen all together, but only Piece by
" Piece; its Parts have only been ſeen ſucceſſively; ſince in
" emptying one Part they have filled another; ſo that now
" one can ſcarce actually ſee one half of it."

Theſe Obſervations may ſuffice for the preſent, as it is not my Intention to enter into a Deſcription of the antient Theatres; ſince ſo many great Men have already treated of the Subject. Wherefore, I ſhall only add, that the ſmall Statues and Columns which have been found, were probably the Ornaments of the *Podium*, as deſcribed by *Vitruvius* (1). Finally, I lament the Loſs of the Books written by *Juba*, the learned King of *Maruritania*, who, as *Athenæus* reports, had compiled a Hiſtory of Theatres (2). He lived in the Reign of *Auguſtus*; whence it is eaſy to imagine that he muſt have mentioned our Theatre of *Herculaneum*.

CHAP. IV.

An Account of other Antiquities found in the Theatre.

I Shall now proceed to recount various other Rarities, found in digging in the abovementioned Theatre, all in the Month of *January* 1739.

Two very beautiful Statues of Braſs, a little more than a *Roman* Palm in Height; repreſenting *Auguſtus* and *Livia*; the former cloathed with the *Toga* and bare-headed; the latter had her Head veiled, and an Attire full of little Points, or Triangles, like a Crown beſet with Rays.

Two Cornucopias, above a Yard long, and well faſhioned, of Braſs gildt, terminating in the Figure of the Head of an Eagle, with a Hole in the Neck, to hang againſt a Wall, where they had probably held up Lamps.

Other Pieces of the abovementioned Brazen Horſes, larger than the Life, the Metal gilt.

A

(1) Vide the Diſcourſe of Gio. Montanari on Palladio's Olympic Theatre of Vicenza, 1733. Bocchi's Teatro d'Adria. Guazzeſi's Anfiteatro Aretino, in the Works of the Academy of Cortona.

(2) Athen. lib. iv. pag. 175. in voce ὀλυμπία, where he treats of Dances, Muſical Inſtruments, and their Inventors. Eſichio ne cita il libro quarto, Vedi l' Etimologico Magno, Cent. 7. pag. 14.

A large Statue of a Woman in a Tunica, in Braſs, on its Feet, wanting half its Head.

Two other Statues of Women in Braſs, of perfect Workmanſhip, but very much broken.

Five Statues of Marble, Companions to the three firſt of Braſs, larger than the Life; four of them with the *Toga*, and on their Pedeſtals, Part of which are broken, where are the following Inſcriptions.

Under the Statue of a Conſul, on his Feet, in a Toga.

(1)

M. NONIO. M. F. BALBo
PR. PRO. COS.
D. D.

Under that of an old Man.

(2.)

M. NONIO. M. F. BALBO
PATRI.
D. D.

An old Woman veiled, having a Tunica very cloſe about her,

(3.)

VICIRIAE. A. F. ARCHAD * MATRI. BALBI
D. D.

* *Archadi*

(4.)

. . . . . .
. . . . . CYM . MON . . . . . .
. . . M. HONOR . KA . . . . . .

(5)

. . . . . .

II. VIR. ITER. QVIN.

. . . . . .

Two other Statues of Braſs, bigger and taller than the Life, with the following Inſcriptions.

(6)

L. ANNIO. L. F. MEN.
BV I. F. . . . . .

(7.)

M. CALATORIO L . . . . . :
MEN. RVFO. FRAT . . . . . .

Upon other Fragments.

(8.)

. . . . . ADO . . . . .
MVN . . . . . | . . . . . VIR. EPVLON.

In very large Capitals.

(9.)

IMP. T. VESPA. . . . . .
CAESARI. AV. . . . . .

TRIB. P. COS. I. . . . . M.

. . . . . M . . . . . .

Upon a Brick.

(10.)

CARDI
SEXTILI

(11.)

DOMITIAE. CN. F.
DOMITIANI. CAESARIS
D. D.

(12.)

DIVO. IVLIO. | AVGVSTO. DIVI. F.
AVGVSTALES | AVGVSTALES.

A *Mammius Maximus*, known by the following Inſcription on its Pedeſtal.

(13.)

L. MAMMIO. MAXIMO
AVGVSTALI
MVNICIPES. ET. INCOLAE
AERE. CONLATO

From all theſe Inſcriptions, *&c.* (which I ſhall conſider hereafter) may be imagined what beautiful Things might have been dug out of this Theatre, if the Earth had been opened regularly. Here was found an entire equeſtrian Statue of *Balbus*, abovementioned, and of which I ſhall ſpeak in its proper Place, together with the Inſcription, in which they Name themſelves *Herculanenſes*; which puts it beyond all Doubt, that this is truly the antient City of *Herculaneum*, as I had Reaſon to believe, though contrary to the Opinion of many *Neapolitan* Writers.

Afterwards two very beautiful Marble Buſts were found, near each other; one of which I perceived to be a *Domitia*, whoſe Inſcription is inſerted above; and the other, which is of the ſame Size, with the Countenance of a Man in Years, is conjectured to be *Gneus*, the Father of the abovementioned Empreſs.

On examining the Fragments of the brazen Horſe beforementioned, it appeared to have been faſtened to a triumphal Chariot of the ſame Metal, and that its Trappings and Ornaments had been adorned with ſmall Baſſo Relievos.

Afterwards they dug up many Fragments of Braſs, and three other Statues of Marble with the Toga; which though perfectly wrought throughout, had their Heads, Arms, and Hands, of a different and finer Sort of Marble. I imagine, the Statuaries uſed to keep cloathed Statues in Readineſs, without Heads, that when the Public Decree ordered the Statue of any meritorious Perſon, they had only the Head to make, and ſet it up immediately (1). They were often made in that Manner for Beauty, and ſometimes for Want of Marble; I have ſeen in *Rome* an antique Thigh of three different Sorts of Marble.

Moſt of theſe Statues have at their Feet a certain round Block, (*Zoccolo*) which is taken by ſome for a ſmall Altar, to denote the Veneration due to thoſe Perſons; others ſuppoſe it a little Box, to receive the Petitions preſented to them by the Populace.

A fine Baſſo Relievo was found, whereon were expreſſed many Figures of Barbarians flying. This I judged to be the Defeat of the *Hebrews* by the Emperor, of whom we have juſt ſeen the above large Inſcription.

(1) The ſame happened in regard to Sarcophagi's and Urns, many of which have been found with a blank Space for the Inſcription.

Among these Fragments they found an entire small Statue, about half a Yard high, representing a naked *Venus* in the Attitude of the *Venus de Medicis*, leaning against a *Terminus* of a bearded *Priapus*.

After this were found three very large fluted Columns, formed of *Stucco* in a very beautiful Manner, but broken; between which they found two large Tables of white Marble, containing the Names of more than four hundred *Liberti* or Freedmen; the Title is wanting. Having heard many Interpretations without any Grounds of Probability, concerning these Things, I was desirous to see them, which Favour I obtained by the particular Goodness of the Queen, whose Praises I want Words sufficiently to express. On examining these, the Name of the two particular Tribes of this Country were discovered, *viz.* VENERIA, and CONCORDIA; and underneath in larger Characters, the Word ADLEGERUNT; below which were various Names of ingenuous and noble Persons, with a Note concerning the Tribes of the *Romans*; but this also I shall reserve to speak of in another Place.

CHAP. V.

A Relation of some other Antiquities.

IN some Accounts which I have seen, other Statues and Busts are mentioned, which have been either dug up since my Departure from thence, or possibly may be other Names given to some of those discovered before, and doubtless some of them are such: However I will not defraud the Reader of the Catalogue. Here we find the *Statues* of *Nero*, of *Germanicus*, and of *Claudius*, and of two Ladies unknown. A Marble Statue of *Vespasian*, and an *Atalanta*, in which the *Grecian* Manner and Marble are discoverable. Two other very beautiful Statues, fitting in Curule Chairs, well preserved. Among the small Statues of Brass, which are daily found, there are many which appear to have been the *Dii Penates*, or *Lares* of the *Herculanenses*, among which Antiquarians think they have discovered some *Pantheon* Statues; one at least, judged to be a *Mercury*, holding a full Purse in his right Hand, and in his left a Tortoise on a Dish; which is perhaps only an Allegory, signifying that this God was the Inventor of Musick, as is learnedly laid down by *P. Paciandi*, a Theatin, in a Dissertation dedicated to the Marquis *de l'Hospital*, the Ambassador of *France* at *Naples*, to whom the King had presented that Statue. Several Marble Busts were also found, the best of which were a *Jupiter Ammon*, a *Juno*, a *Pallas*, a *Ceres*, a *Neptune*, a *Mercury*, a double-faced *Janus*, a little Girl, and a Youth with a *Bulla* of Gold about his Neck, hanging down upon his Breast; this is not the Form of a Heart, but of an oval Figure. A few Basso Relievos have been found, but so indifferent, as scarce to be worth mentioning, there being only one, which represents a Sacrifice, of any Value. This is what I have seen mentioned as an Account of the Things found

found in *Herculaneum* since my Departure from thence; the Truth of which I shall leave to the Judgment of the Reader, and proceed to make Reflections on what I was an Eye-Witness of.

CHAP. VI.

Observations on the beforementioned Inscriptions.

HAVING observed the Time when the Foundation of this Theatre was laid, it seems impossible, that so many precious Ornaments should have been placed there at once; especially, as some of them are of later Date, such as the Fragment of the grand Inscription of the Emperor *Titus*, that of *Domitia* beforementioned, and other Imperial Statues, as *Nero*, *Claudius*, *&c* it seems a necessary Consequence, that from the Time of its Building to that of its Ruin, it was continually embellished with new Ornaments: So that if the City of *Herculaneum*, with its Theatre, was ruined and destroyed by *Vesuvius*, in the Reign of this same *Titus*; and yet we see this grand Inscription, one would imagine, that it had been repaired or at least beautified in that Year, or a little Time before its total Destruction. I have no doubt, but that this grand Inscription belonged to the triumphal Chariot, supposed to have stood over one of the two great Doors.

It is plain from *Seneca* (1) that the total Ruin occasioned by *Vesuvius* was preceeded by a very great Earthquake, in the Time of the Consulship of *Regulus* and *Virginius*, by which the greater Part of *Herculaneum* fell; and some think, the Theatre with its People perished at this Time, about A. D. 63.

The Eruption of *Vesuvius* happened in the first Year of the Reign of *Titus*, according to *Eusebius*, *Zonaras*, and *Agricola*; but *Cedrenus*, *Baronius*, and many others, place it in the third Year of that Emperor. We see in *Suetonius*, that *Titus* shewed on this Occasion the Tenderness of a good Father in the Relief he gave them, and the Circumspection of a wise Emperor, in the prudent Measures he took to re-establish the desolated City, and furnish it with new Inhabitants, having ordained the Goods of those who died without Heirs to go towards the Rebuilding of the City.

To this *Dion* and *Zonaras* add, that in the Year which followed this terrible Devastation, *Titus* not only sent Colonies and large Presents into *Campania*, but went thither himself to see what Damage the People of that Province had suffered. He gave to the *Neapolitans* magnificent Sports, and caused their *Gymnasium* to be rebuilt at his own Cost, which had been ruined by continual Earthquakes. This Journey of *Titus* into *Campania* is attested by too many Authors to admit a Doubt; and the Re-building of the *Gymnasium* of *Naples* by that Emperor, is sufficiently proved by an antient *Greek* Inscription mentioned by *Gruterus* and *Muratori*.

(1) Seneca Nat. Quest. l. vi. c. 1.

ratori. How could it have been poſſible for *Titus* to have made ſuch large Repairs, if the Eruption, which made them neceſſary, had happened in the laſt Year of his Reign? Could he in that Caſe have had Time to think of them? there being no more than eighteen Days between the Beginning of the Eruption, NON. KAL SEPTEMBRIS (1), and the Death of that Emperor, the 13th of *September*. This Difficulty however is cleared up by *Geo. Agricola* (2), who fixes the Time of the Eruption to the eighth Conſulſhip of *Titus*, which was in the firſt Year of his Reign. This is alſo the Time fixed by *Euſebius* and *Zonaras*, according to which, he might, in the following Year, have had Time to take the neceſſary Meaſures for repairing the Damages of the *Campania*, as is alſo ſaid by *Suetonius* and *Dion*. We ſee by the *Neapolitan* Inſcription, that *Titus* made the Repair of the *Gymnaſium* in the ſecond Year of his Reign. Whence it is beyond all Doubt that this Eruption of *Veſuvius* happened the 24th of *Auguſt*, in the firſt Year of his Reign, A. M. 79. Admitting the Siege of *Troy* to have been ſixty Years after the Foundation of *Herculaneum*, according to the *Alexandrian* Chronicle, this City muſt have ſubſiſted 1420 Years.

If the Number of the Conſulſhip of *Titus* had remained entire on this Marble, we ſhould have been at a Certainty about it. But I perſuade myſelf, that my (3) Opinion is right, that is, that after the Earthquake, the Emperor *Titus* re-built and adorned this Theatre, as he had done ſeveral Public Buildings, which had been thrown down by Earthquakes in other Parts of the World; and as this Place was ſo near to *Rome*, it is the more likely that he ſhould give Orders for its being reſtored; and the principal Senators, who had Seats in that Country, might eaſily contribute to aſſiſt the Colonies, either as Friends or Protectors; one of which Number might be the *Nonius Balbus*, of whom I ſhall ſpeak hereafter.

In fine, the Spectators periſhed with the Theatre, as *Ziphilinus* reports; but here were found neither dead Bodies nor Bones; ſo that it muſt have been firſt thrown down by the Earthquake, and the Bodies removed, and the Theatre afterwards rebuilt in the Time of *Titus*; to whoſe Memory was erected the before mentioned Inſcription with a gilt Coloſſus, according to the Taſte of that Time. The gilt Equeſtrian Coloſſus of *Domitian* (4) ſtood in the Middle of the *Roman Forum*, which was aboliſhed by the Se-

(1) Plin. lib. vi. Epiſt. 16.

(2) Geor. Agricol. de natur. eorum, quæ effluunt in natura lib. v.

(3) *But, with our Author's Leave, what need is there to ſtrain ſo hard to prove this Statue of* Titus *erected for the Repair of the Theatre after the total Deſtruction of the City the 24th of* Auguſt, A. D. 79? *Is it not more probable, that it was erected for the Repair of the Damage occaſioned by the Earthquake mentioned by* Seneca, A. D. 63. *In this Caſe we may give him as much Time as ſuch Works uſually take; he may have begun it as ſoon as he pleaſed after the Earthquake in* 63, *and finiſhed it in the Beginning of his Reign, before the terrible Eruption in* 79, *which reduced it to the Condition we now find it.*

(4) Stazio. Nardin. Rom. Antic. Reg. 3. del Foro Romano.

Senate; as were alſo the Statues of the *Forum* of *Trajan*, deſcribed by *Gellius*.

This I believe to have been the Occaſion of thoſe two large Marble Tables, on which were written the Names of ſo many *Liberti* or Freedmen. It was of no Service to repair the City and the Theatre, unleſs the Loſs of ſo many Citizens was made up. Whence we read on theſe Tables, the Names of ſo many *Liberti*, aſcribed to the two Tribes VENERIA and CONCORDIA, and the Names of the remaining Decurions, antient *Roman* Citizens, who paſſed the ſolemn Decree, ADLEGERUNT. It is certain, that many Colonies, by this Calamity, being made deſolate, ſought new Inhabitants, which they called *Adlecti* and *Adjuncti*. *Livy* (1) writes thus, *Poſtulantibus Aquilejenſium Legatis, ut numerum Colonorum Senatus augeret, mille Quingentæ familiæ ex S. C. ſcriptæ, Triumvirique, qui eas deducerent miſſi ſunt T. Annius Luſcus, P. Decius Subulo, M. Cornelius Cethegus.* But as I have neither Time nor Convenience now to copy this Inſcription, I hope thoſe who have the preſent Superintendency there, will obtain his Majeſty's Licenſe to communicate it to the Learned who deſire it.

As to thoſe other Statues of Braſs, whether of Men or Women, which laſt have been by ignorant Interpreters thought to be Veſtals (not to ſpeak of the other Abſurdities given out) they repreſent the *Dei Conſentes*, who according to the Opinion of *Panvinius*, were put up in the Place where the public Shews were preſented. Don *Matthew Egizius*, who was at that Time at *Paris*, wrote to me, to obſerve, and enquire if a Statue of the famous Veſtal *Claudia* was to be found. I ſearched with Diligence, ſuppoſing, as we had found Memorials of *Appius Claudius*, and Medals of *Nero*, there might poſſibly have been a Statue of her out of Compliment to the Family; but I could not find the leaſt Sign that ſuch a Thing had ever been. Theſe brazen Statues are by all Judgment *Dei Conſentes*, or Houſhold Gods: *Hos* (Penates) *Conſentes, & Complices Etruſci aiunt, & nominant quod una oriantur, & una occidant, ſex mares, & totidem fœminas nominibus ignotis, & miſerationis parciſſimæ, ſed eos ſummi Jovis Conſiliarios, ac principes exiſtimari* (2) Monſ. *Redi* believes that the *Dei adhærentes Cælatini* were the *Dei Conſentes*, ſo called by *Antonomaſia*, whoſe Statues were worſhiped in the public *Forum* in *Rome* and in *Athens*, and in almoſt all the *Greek* and *Latin* Cities (3) of any Diſtinction, and were called, The *Great Gods*, the *Twelve*, the *Conſiliary*, the *Genial*, &c.

Proceeding to conſider the other Statues, and the firſt Inſcriptions found in the Theatre, it occurred to me, that beſides the Emperors, in whoſe Honour it is no Wonder that Statues ſhould

(1) Lib. xxxiv. c. 17.
(2) Girald. Syntagm. 15. pag. 422.
(3) Accad. di Cortona t. 2. ſopra i Dei Aderent. Vid. Monſieur Arnaud on the Dei Paredis, cap. 20. Struvius lib. i. Rycq. de Capitol. cap. 39. Voſſius lib. i. 14. Salmaſius, &c.

be erected, two private Families are principally mentioned, the *Annian*, and the *Nonian*.

One of the *Annian* Family, *Lucius Annius Mammianus Rufus*, as we have seen, built the Theatre, at his own Coſt. I ſhall only add, that three Statues with the *Toga* probably belonged to the *Triumviri* who had the Care of ſettling the Colony; one of whom was this *Lucius*. It is obſervable, that the *Annian* Family, although *Plebeian*, was as much preferred to Honours as the Hundred Families choſen for *Patricians* by *Romulus* (1). It was honoured with the Conſular Dignity, the High Prieſthood, and at laſt roſe to the Empire, in *M. Aurelius Verus*, *Lucius Verus*, *L. Ælius Cæſar*, *Peſcennius*, *Tacitus*, and *Florianus*. About the Time concerning which we are now treating, that is, a Year after the Deſtruction of *Herculaneum*, A. D. 81. or U. C. 834, according to *Petavius*, *Marcus Annius Verus Pollio*, and *Marcus Plautius Silvanus*, were Conſuls; though Sig. *Muratori* (2) calls them *Titus Annius Verus Pollio*, and *Sextus Annius Silvanus*. But I do not think this a Place to decide ſuch a Queſtion.

Lucius Annius Baſſus was Conſul ten Years before, with *Caius Cæcina Pætus*, probably in ſtrict Conjunction with our *Lucius Annius*, and *Annius Rufus*, when the *Tribus Succuſſiana* erected a Monument to the Emperor *Veſpaſian*.

PACI. AETERNAE
DOMVS
IMP. VESPASIANI
CAESARIS. AVG.
LIBERORVMQ. EIVS
SACRUM
TRIB. SVC. IVNIOR.

On a Corner of the Marble.

DEDIC. XV. DEC.
L. ANNIO. BASSO
C. CAECINA. PAETO } COSS. (3)

This was in the Year of *Rome* 824, of *Jeſus Chriſt* 71. And laſtly, in the Year 953, and of *Chriſt* 201, I find another Conſul *L. Annius Fabianus*.

TROPHIMO
LIB.
FABIANVS
COS. (4)

In

(1) Pitiſco Voc. Genſ. Urſinus & Patinus Fam. Rom. Vaillant de Famil. Rom. p. 113. Glandorpio Onomaſtico.
(2) Ad Mediobarbum novæ Editionis in Tito.
(3) Gruter. p. 239. 3.
(4) Gruter. pag. 855. 10.

In the Inſcriptions of this Family found in the Theatre of *Herculaneum*, we have the *Menenian* Tribe, which being repeated, make me judge it to have been peculiar to that Colony.

L. ANNIO. L. F. MEN.
BVI . . . . . .

This belongs to a Son of the Duumvir *Annius Rufus*; as the following does to his Brother.

M. CALATORIO . . . . . .
MEN. RVFO. FRAT . . . .
. . . . . .

This Tribe is ſo well known, it would be ſuperfluous to ſay any thing of it. I ſhall obſerve, that the Name *Calatorio* is new to me; if it is only a Name, and not an Office, it muſt be derived from the Office of Preſident of the Theatre and other publick Shews, ſince the *Calatores* were ſacred Officers, who proclaimed to the Tribes the Feſtivals and Meetings of the *Comitia*; poſſibly this Perſon was in that Office in the *Menenian* Tribe.

As to the *Nonian* Family, we have already obſerved, that there was found a Statue, with the *Toga*, of *Marcus Nonius Balbus*, with this Inſcription.

M. NONIO. BALBO
PR. PRO. COS
D. D.

As alſo another very fine Equeſtrian Statue of Marble, placed in the Court of the Royal Palace of *Portici*; the Inſcription on which clearly proves, that it was raiſed by the *Herculanenſes*. Concerning this Statue, a haſty Account (1) was ſent to his Eminence the Cardinal *Quirini*, which ſays, *It is not yet found out what this Antiquity is, none have hitherto underſtood the P. R.* &c. Afterwards he ſays, *It is the moſt beautiful Statue in the World, far better than that of* Antoninus *in the Capitol, not only as it is more antique, but as it has been done by a more expert Maſter.* An Aſſertion which required a more mature Conſideration. The Inſcription which was tranſmitted to me, agrees with the beforementioned.

M. NONIO. M. F.
BALBO
PR. PRO. COS.
HERCVLANENSES.

I I

(1) *See this Account at large at the End of this Volume, with the Cardinal's Interpretation of the following Inſcription.*

I ſhall leave it to the Learned to decide, which Interpretation pleaſes them beſt, PUBLICÆ REI, or PRIVATÆ REI, or PRINCIPIS RATIONIS, or PATRIMONII RATIONIS. *Goltzius* (1) reads PR. PROCOS. PRÆFECTUS PROCONSULIS, and repeats the ſame, p. cv. but this Interpretation pleaſes not me, I would therefore ſimply call it PRÆTORI PROCONSULI. I ſhall juſt obſerve, that as the *Herculanean* were wont to erect Statues to the Memory of their Benefactors (as has been proved from an Inſcription, p. 34.) their Obligations muſt doubtleſs have been very great to *Nonius Balbus*, to whom they not only erected two Statues, but alſo thoſe of his Parents.

He muſt have been illuſtrious by the Dignities he ſuſtained of Prætor, and Proconſul. *P. Paciaudi*, a Theatin, has alſo called him *Quintus*, thus, *The Statue of* Quintus Nonius (2), *Proconſul of the whole Province, which I believe extended from* Herculaneum *to the Promontory of* Minerva, *now called* Maſſa Labrenſe. Thoſe initiated in the Study of the *Roman* Hiſtory know very well, That *Marcus Nonius Balbus* could not be Proconſul of that Country; for, in *Italy*, there were no other Provinces than thoſe of *Sicily*, *Sardinia*, and *Corſica*. Nay, it is a Doubt, whether he could be Prefect of that Diſtrict; ſince we have ſeen that *Herculaneum* was a Colony, living under its own proper Laws, and the Prefectures (3) *Magiſtratus ſuos non habebant*.

The *Nonian* Family, though very illuſtrious, is thought by ſome to have been Plebeian. *Dion* (4) mentions one *Nonius Balbus*, Tribune of the People, in the Time of *Caius Cæſar* and *Marc Antony*. We find among the Conſular Medals, one *Sextus Nonius Suffena*, who was Prætor, and exhibited the Votive Games: Whence none can prove, but that our *Marcus Nonius Balbus* might have been Prætor. *Sextus Nonius Quintilianus* was Conſul with *Marcus Furius Camillus*, in the Year 761. This Family is mentioned by *Orſinus*, *Patinus*, *Morelli*, and *Glandorpius*.

The Sirname *Balbus*, is derived from an Impediment in Speech (5), *a balando potius quam loquendo*; and was common to the *Acci*, or *Atii*, the *Lucilii*, and the *Octavii* (6). This makes me believe there is a Miſtake in the Inſcription in *Gruter* (7) of one *Balbus* of the ſame Tribe.

C. CATIO. C. F. MEN. BALBO &c.

Which ſhould be corrected CAIO ATIO. The Name of *Balbus* being therefore common to the noble Family of the *Cornelii*, as well as many others; and this Family being divided into many

(1) Theſ. Rei Antiq. p. 191.
(2) Nov. letter. di Fir. col. 206. ann. 1748.
(3) Vide Paul. Manut. de Civitate Romana.
(4) Dio de Origin. lib. I. pag. 119.
(5) Iſidora lib. x.
(6) Sigon. de nominibus Romanorum. Patino Fam. Rom. in Atia. Theſaur. Antiq. Rom. Grævii t. XI. p. 567. Urſatus denotis Roman.
(7) Gruter. pag. 955. 10.

ny Branches, who took the Sirnames of *Coſſi*, *Scipiones*, *Aſini*, *Calvi*, *Naſici*, *Rufini*, *Dolabelli*, *Cethegi*, and many others; who can ſay, this *Nonius Balbus* was not of this noble Family, or ſome Branch of it? I have read the antient Inſcription of *Capua* in Sig. *Mazzocchi*, the Honour of *Naples*, and our *Etruſcan* Academy of *Cortona* (1).

L. CORNELIO L.....
BALBO. COS. PATR .....
D. D.

The *Capuans* dedicated a Statue to *L. Balbus* their Patron, that is, to *Cornelius Balbus* the Great, who was one of the Twenty who introduced the *Campanian* Colonies, according to the Tenor of the *Julian* Law, the Friend of *Cæſar*, who was Witneſs of the ſtrange Portent mentioned by *Suetonius* (2): *Tabula ænea in monumento, in quo dicebatur Capys, conditor Capuæ, ſepultus, inventa eſt, conſcripta litteris, verbiſque Græcis hac ſententia: quandoque oſſa Capys detecta eſſent, fore ut Julo prognatus, manu conſanguineorum necaretur &c.* In the ſame Author (3) we read, *Atia (mater Auguſti) M. Atio Balbo, & Julia ſorore Caji Cæſaris genita eſt. Balbus paterna ſtirpe Aricinus, multis in familia Senatoriis imaginibus, a matre Magnum Pompejum arctiſſimo contingebat gradu: functuſque honore Prætoræ inter XX. Viros agrum Campanum plebi lege Julia diviſit:* Wherefore, two *Balbi*, one of the Family of the *Cornelii*, and the other of that of the *Atii*, muſt have been among the Leaders of the *Capuan* Colony, or elſe *Cornelius Balbus* was Witneſs of the finding of the Bones of King *Capys*, and not one of the Twenty Magiſtrates, as ſhould be better explained in the Hiſtory of the *Campanian* Amphitheatre.

Now whether or not our *Balbus* was, by Affinity or Conſanguinity, or otherwiſe related to the *Cornelii* and *Atii*, it is certain, he muſt have been noble, as he was Prætor (4). From theſe Statues, it may be inferred, that the *Nonian* Family was not, as has been believed, always Plebeian; and that *Balbus* reſtored the Theatre, and had been a very great Benefactor to the People.

It remains, that we enquire by what Means the Buſt and Inſcription of *Domitia* came to be ſet up there. I am perſuaded, that as the Statues of *Auguſtus* and *Livia* were already ſet up, and by other Accounts thoſe of other Emperors, ſo the *Herculaneans* when they put up this Inſcription of *Titus*, ſet up alſo the Statue of his Brother *Domitian*, and that of *Domitia*. This Inſcription furniſhes us with the Names of the Father of *Domitia Longina*, the Wife of the Emperor *Domitian*, viz. *Gneus Domitius Corbulo*. This Lady, as all know, was firſt

 eſpouſed

(1) De Amphitheatro Campano cap. 1. pag. 18.
(2) Sueton. in Cæſare, c. 81.
(3) Sueton. in Auguſto, c. 4.
(4) Nemo Prætor fuit, niſi ex nobilitate.

eſpouſed (1) to *Ælius Lamiuſ Æmilianus*, who was afterwards killed; and, notwithſtanding her adultery with *Paris* the Comedian, for which ſhe was divorced, was received again by the Emperor.

From this we may infer, that if *Herculaneum* was finally deſtroyed in the Time of *Titus*, the before-mentioned Inſcription of *Domitia*, muſt have been ſet up about that Time, though ſhe was not yet Empreſs. *Domitian* was ſeven Times Conſul before he came to the Empire; the laſt of which was with his Brother *Titus*, in the Year of *Rome* 833, or of *Chriſt* 80; and a little after he had a Son by *Domitia* (2): *Idibus Septembris, biennio, & menſibus duobus, & diebus viginti poſtquam in Imperio patri ſucceſſerat*, in which Year the Eruption happened, which was the firſt of the Reign of *Titus*. Nor is it probable, that the *Herculaneans* ſhould ſet up a Statue and Inſcription to *Domitia*, at any other Time, than when *Domitian* was joined in the Conſulate with the Emperor *Titus*, and when ſhe was with Child of the preſumptive Heir of the *Flavian* Family (3).

Thus much may ſuffice at preſent, concerning the Theatre of *Herculaneum*; reſerving to ſpeak in another Diſſertation on the Theatres of the Antients what further may come to Light of this. I ſhall only ſay, that the beautiful, rich, and grand Columns, which were dug here, (Part of which may be ſeen in the Royal Palace at *Portici*, and Part of them were carried to *Naples*) belonged to the Portico behind the Stage (4): *Poſt ſcenam* (dice Vitruvio) *porticus ſunt conſtituendæ, uti cum imbres repentini ludos interpellaverint, habeat populus, quo ſe recipiat ex theatro, Choragiaque laxamentum habeant ad chorum parandum* (5); I ſhall now return to deſcribe the Remainder of thoſe wonderful Curioſities found in my Time.

CHAP. VII.

Of the Temples, and Paintings found near Herculaneum.

IT is a Point not to be diſputed among the Learned, that the Antients had Temples in the Neighbourhood of their Theatres, particularly thoſe erected to *Hercules* or *Bacchus*; it is alſo certain that they had in the Theatre themſelves little Temples and Altars. The Sacrifices preceded the Games, and the Games had a Connexion with the Repreſentations of the Scene; particularly in the antient Country of the *Oſci*, where the *Oſcian* Games, and the Attellan Fables were invented, and whoſe

(1) Tacit. Annal. l. 3. Sueton. on Domitian, c. 1. & 3. Xiphilin. 66. p. 746.
(2) Ridolfino Venuti, my Brother, on the Medallions of the Vatican.
(3) Vide Eutropius in the Life of Titus.
(4) Vitruvius, lib. v. cap. 9.
(5) Gallutius de Tragœdia cap. 7.

whoſe Language always remained on the *Roman* Stage (1). *Cicero* mentions an Attellan to have been performed by *Pompey*, for the Sports given at the Dedication of his Theatre. The Fact of the Exiſtence of ſuch little Temples in the Theatre is confirmed by the ſmall Statues of *Venus*, of *Auguſtus*, and of *Livia*, above deſcribed. Nor is it any Wonder that we ſee no Fragments of ſuch little Temples, ſince they were formed of a Compound, with the Image of the God or Emperor, (2) in Honour of whom the Games were celebrated.

As to the beformentioned Statue of *Venus*, ſhe ſeems to have preſided over the *Oſcian* Comedies; and not deſerving the Name of *Anadiomene* given her by *P. Paciaudi* (3), the Theatin, if it is this he is ſpeaking of: for *Anadiomene* was a Name given to the Picture of *Apelles*, which repreſented *Venus* (4) ſpringing from the Froth of the Sea; as *Homer* ſays of *Thetis* (5) ἣ ἀνεδύσατο κῦμα θαλάσσης. That they uſed to offer divine Sacrifices to their Emperors, may be gathered from the beforementioned Inſciptions, in which mention is made of the Prieſts of *Cæſar* and *Auguſtus*. But whether all the large Columns which have been found belonged to the Theatre or to the neighbouring Temples, cannot be diſcovered, becauſe of the irregular Manner of opening the Ground, for what Earth is taken out of a new Place, they throw into that which was open before. I know well that thoſe Columns of Red Marble (two of which have been ſet up in the Cathedral of *Naples*, and others cut into Ornaments for the Royal Palace) might have belonged to the *Proſcenium*, beſides it was the Cuſtom to ſet up Columns in their Theatres to ſet off their Solemnities. We read in *Pliny* (6) that three hundred and ſixty Columns of precious Marble were ſent by *Scaurus* as a temporal Ornament to the Stage, during the Time of his Ædileſhip. And *Spartianus* informs us, that they uſed to ſet up *Victories* at the Time of the *Circenſes*, and that one of them had the Shield which ſhe held in her Hand ſtruck down by Lightning.

Beſides the Diſcoveries mentioned above, a Temple was diſcovered by the Prince of *Elbeuf*, ſuppoſed to have been dedicated to *Bacchus*, whoſe Statue is now believed to be found. It is certain that I have taken Notice of a Temple of *Hercules*, in the Neighbourhood of our Theatre. And of Conſequence ſome of theſe Columns may have ſuſtained the Portico of this Temple, and others, the moſt beautiful, adorned the Inſide, and ſupported an Arch over the Altar, intermixed with Paintings.

There is not the leaſt Room to doubt of the Exiſtence of ſuch a Temple, the Statue of *Hercules*, Founder of *Herculaneum*, having been found, in Braſs, of perfect Workmanſhip, ſomewhat leſs

(1) Strabo. Voſſ. de permutatione litterarum. Cic. lib. vii. epiſt. 1. ad Familiar.

(2) Buonarrot. Medaglion. in Settimio Severo.

(3) Novelle Letterar. Fioren. 1748.

(4) Plin. lib. xxxv. cap. 10.

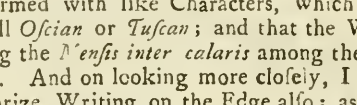
(5) Homer. Iliad. α. verſ 496.

(6) Lib. xxxvi. cap. 2.

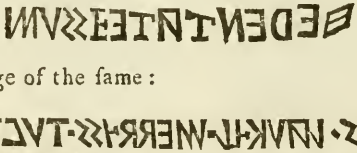
leſs than the natural Size (1). And ſeveral kinds of Utenſils uſed in Sacrifices, were found ſcattered about the Temple, as Cups, Sprinkling Veſſels, diſſecting knives, and Veſſels of ſeveral Sorts, whoſe Handles were adorned with whimſical Baſſo Relievos, a Deſcription of which would be too tedious to the Reader: but I apprehend that the moſt beautiful of them will be deſcribed in the large Work preparing for the Preſs.

But what gave me great Pleaſure was a ſquare Table of white Marble, ſupported by three Feet of the ſame Material, reſembling thoſe of ſome Animal, formed in an admirable Taſte. It was quite plain, without any Ornament, and in the Middle I perceived a Word in an unknown Character, which I judged to be either that of the *Oſci* or *Etruſci*, between which I believe there is very little Difference, and the rather, as my very learned Friend Sig. *Mazzocchi*, has in his Poſſeſſion an antient Inſcription formed with like Characters, which he is dubious whether to call *Oſcian* or *Tuſcan*; and that the Word *Merkedonium* ſignifying the *Menſis inter calaris* among the *Romans*, was purely *Tuſcan*. And on looking more cloſely, I ſoon found, to my great Surprize, Writing on the Edge alſo; as follow.

In the Middle of the Table:



On the Edge of the ſame:



Theſe Characters certainly denote ſome ſolemn Myſtery in the more antient Sacrifices, inſtituted by *Hercules* himſelf, contrived by the *Oſci* or *Tuſcans*, and religiouſly preſerved by the *Romans* in that Place; both in the Theatre and in the Temples dedicated to *Bacchus* and to *Hercules*; foraſmuch as *Bacchus* (2) was the Inventor of the Scene and of the Theatre, and at whoſe Altar they uſed to hang up Masks, ſeveral of which, made of Marble, have been found. So the Comedies were accounted ſacred among the *Tuſcans*; for the Actors were called from *Tuſcany* to *Rome* in the Year 389. to appeaſe the Gods on Account of a Peſtilence; and *Polibius* an antient Writer, who lived in the Time of the ſecond *Punic* War, ſpeaking of the *Campania Felix*, where were the *Tuſcan* Colonies, often mentions the Theatre. Nor are there wanting Monuments of the Theatres of *Capua*, *Minturnum*, *Atella*, *Pozzuolo*, and *Naples*, and many others in theſe Parts: ſo that it is no Wonder that a ſolemn *Etruſcan* Inſcription ſhould be found in this Place.

In

(1) Vide Vitruv. lib. i. cap. 7.
(2) Accad. Etruſca tom. 2. Diſſert. 4.

In this Inſcription I obſerve that the Characters are like thoſe of the Medals of *Capua*; there I take Notice of the ⊐, which is received as a Conſonant V in the Table of *Gubbius*, beginning PVRTVVITV; the Letter ⊬ is found in the *Celtic* Alphabet of *Rudbekius*; though by *Burguet* it is taken for a T; the Marquis *Maffei* takes the Letter N̄ for an A; and the ⊓ ſignifies a *Latin* P in all the abovementioned Medals; all the reſt are agreeable to the Alphabet publiſhed by the *Etruſcan* Academy at *Cortona*.

Let us now proceed to the famous Paintings. This Temple conſiſted of one great Room, the Roof totally ruined, full of Earth, and whoſe Walls were painted in various Compartments in Chiaro oſcuro, red and yellow; here I obſerved the *Minium*, of which *Vitruvius* ſpeaks.—In the Midſt of which were painted ſeveral Pictures in good Taſte, repreſenting the Combats of wild Beaſts; in one Tygers ſurrounded with Vine Buds; in others Heads of *Meduſa* and of *Faunus*; and in the middle a winged *Mercury*, with a Boy on his Neck, and a Woman ſitting, who holds *Mercury* by the Hand; which is thought to repreſent *Bacchus* delivered to his Nurſe. In others we ſee Landſcapes, fictitious and real Animals, particularly very fine Peacocks, Architecture, Sacrifices, Houſes and other Buildings in Perſpective, with Front and back Grounds well proportioned; an Art which the Antients have till now been thought by the Moderns wholly ignorant of. But I am certain, that Perſpective, though not perfectly underſtood by the Antients, (as *Buonarroti* (1) thinks, who in his Rules gives the Glory of the Eſtabliſhment to *Peter della Franceſca*, a *Tuſcan*, of the Town of *San Sepolcro*) was nevertheleſs known and practiſed by them. That Science was called Optics, but that was not its *Latin* Name, for *Vitruvius* calls it *menſure* (2); and *Pliny* (3), ſpeaking of *Apelles*, ſays, *Non cedebat Amphioni de diſpoſitione, Aſclepiodoro de menſuris, hoc eſt, quantum quid a quo diſtare deberet. Plutarch*, *Vitruvius*, and *Suidas* aſſure us, that *Agatharcus* of *Samos*, who flouriſhed at *Athens* about the 75th Olympiad, had to favour *Æſchylus* deſigned the Decorations of a Theatre, all according to the Rules of Perſpective; on which Subject he had compoſed a Treatiſe. In *Lydia* there was a City famous for its Temple of Victory, and for the pretended Prodigies ſaid to have happened before the Battle of *Pharſalia*, whoſe Theatre had been decorated, according to the ſame Rules, by the Painter *Apaturius*. And *Leonardo da Vinci*, who has treated on the Subject, has not better explained its Effect, than has been done by *Plato* in his Dialogue of the *Sophiſt*; and by *Socrates* in the tenth Book of his *Republic*.

But that which, indeed, exceeded my Expectation, and gave me an infinite Surprize and Pleaſure, was the Diſcovery of two large

(1) Buonarrot. Medaglion. pag. 255, 256.
(2) Vitruv lib. i. cap. 1. & lib vi. cap 2.
(3) Plin. lib. xxxv. cap 10. & lib. xxxiv. cap. 8.

large Hiſtory Pieces, which I believe had been at the farther End of this Temple; for having gone over all the Paintings on the Wall, and found ſome broken Pieces of Columns, the Wall was obſerved to ſlope, ſeeming to form two grand Niches, where they found moſt beautiful Figures large as the Life, with their Colours freſh and lively, and wonderfully contrived and diſpoſed. In the firſt is to be ſeen, *Theſeus* naked, with a ſmall Club in his Hands, a Ring on his Finger, and from one of his Shoulders hangs a *Chlamys*, or Cloak, of a red Colour. Between his Legs lay the Minotaur naked, in a human Form, with the Head and Horns of a Bull, ſo that one might ſee the Head entirely; the reſt of his Body lies behind, moſt beautifully foreſhortned. Round this Hero ſtand three *Grecian* Children, one of whom embraces his left Knee, another kiſſes his right Hand, and the third gently embraces his left Arm. One of the Virgins, which ſeems to be *Ariadne*, modeſtly touches his Club. There is another Figure in the Air, which may denote a Victory; and below appear the Windings in the Walls of the Labyrinth.

The ſecond, like the firſt, is compoſed of many Figures, as large as the Life, and looks as if freſh painted. Here is a Woman ſitting, holding in her Hand a Stick of a Colour like Iron, and crowned with Herbs and Flowers. On her left Side is a large Baſket of Grapes, Pomegranates, and other Fruits. A young Fawn ſtands by, playing on a Pipe of ſeven Reeds. Directly oppoſite, looking towards the Woman ſitting, is a naked Man, with a ſhort black Beard, having a Bow, a Quiver full of Arrows, and a Club. Behind him is another Woman, crowned with Ears of Corn, ſeeming to talk with her that is ſitting; at whoſe Feet is a Hind giving Suck to a little Boy. In the Middle of this Picture, in the vacant Space, is expreſſed an Eagle, and in the ſame Line a Lion, very lively, in a pacific Poſture (1).

The Figure of the Man, and of the Woman, together with the Boy ſuckled by the Hind, makes me believe it intended to repreſent the Hiſtory of the Finding of *Telephus*, the Son of *Auge*, the Daughter of King *Aleas*, who was debauched by *Hercules* in *Tegea*. When ſhe was delivered of a Boy, ſhe hid him in the Temple of *Minerva*; but *Aleas* having diſcovered him, cauſed him to be expoſed on the Mountain *Parthenius*, where he was wonderfully ſuckled by a Hind. Being found by *Coritus* and his Herdſmen, they called him *Telephus*, and brought him up among them. Having an Inclination to ſearch for his Father, he went into *Myſia*, where he was adopted for the Son of King *Theutras*, and afterwards became King of *Myſia* (2).

Such was my Conjecture, thinking the Story of the Repoſe of *Hercules* a fooliſh Interpretation, as the Man there painted with his Club, and his Arrows, beſides having a black Beard, is not ſo

(1) The firſt Notice of the Diſcovery of theſe Pictures was given by me to the Abbot Ridolfino, my Brother, and he communicated it to Sig. Gori in Florence, who cauſed it to be inſerted in the Nouvelle Letterarie of Cologn, 42 & 128, in 1740.

(2) Apollodor. Biblioth. lib. ii. cap. 7. §. 4. & lib. iii. cap. 9.

ſo robuſt as *Hercules* is generally repreſented; whoſe Statues are conſtantly alike in all the Monuments of the *Greek* and *Roman* Fables. And by the Quiver of Arrows, I think it is intended for the above-named *Coritus*; that the Women are no other than the Nymphs of the Mountain *Parthenius*; and that the wild Beaſts, its Inhabitants, are making their Court to the new-born Babe. If I am miſtaken herein let the Learned judge.

To return to the Picture of *Theſeus*, the Foreſhortening of the Minotaur makes me call to mind the Invention of *Pauſias Sicionius*, of whom *Pliny* ſays: *Is eam picturam primus invenit, quam poſtea imitati ſunt multi, æquavit nemo. Ante omnia cum longitudinem bovis oſtendere vellet, adverſum eum pinxit, non tranſverſum, unde & abunde intelligitur amplitudo.* This Monſter has the Head of a Bull, the reſt of the Figure is human; which agrees with the Mythologiſts; as we ſee in *Apollodorus* (1): *Hæc autem* (Paſiphae) *peperit Aſterium, qui Minotaurus dictus eſt: hic habebat faciem taurinam, reliqua humana.* This agrees exactly with a Sardonix in the Muſeum of her Majeſty the Queen of *Hungary*, publiſhed by Baron *Stoſch* in his curious Book of antique Gems, with the Names of the Artificers engraved (2). Here is a Rock with Part of a Building of ſquare Stones upon it, with a Gate, through which may be ſeen lying dead, the Monſter with the Head of a Bull, and his left Arm hanging. The Building repreſents the Labyrinth, in which King *Minos* had ſhut up the Minotaur. There is alſo a Youth full of Wonder, with his Face in Profile, holding a Club in his Hand, which repreſents *Theſeus*, the Son of *Ægeus* and *Æthra*. This Explanation Baron *Stoſch* aſſerts he had from D. *Emanuel Martin*, a *Spaniard*, Dean of the Church of *Alicant*, a celebrated Antiquary.

From all this I infer, either that the Figures with Bulls Bodies, and human Faces, which we ſee on the Medals of *Naples*, and *Cuma*, are not Minotaurs, as the Antiquarians have hitherto imagined, but repreſent the God *Ebone*, or that the antique Figures do not always agree with the Deſcriptions in the Fables, related by the Mythologiſts, as ſome unreaſonable Criticks are inclined to think. Our *Theſeus* is painted after an athletick robuſt Manner, with his Face towards the Beholders, and without a Beard, contrary to the Opinion of *Lucian* (3), who ſays, that *Theſeus* the Son of *Neptune*, although King of *Athens*, went with a long Beard, and bare Feet. His Club reſts on his left Shoulder, and is of an Iron Colour to diſtinguiſh it from that of *Hercules*'s, which was of Olive, being the Club which he had taken from *Periphetes* the Son of *Vulcan* and *Anticlea*, whom he

 ſlew

(1) Apollod. Bibliothec. lib. iii. cap. 1. §. 4.

(2) Tab. 51. Cardinal Alexander Albani has in his Poſſeſſion a Piece of Marble of the Height of five Palms; on which is ſeen young *Theſeus* with his Club lifted up fighting with the Minotaur, which he holds by one Horn; having the Head of a Bull, the reſt of his Body in human Shape.

(3) In Cynic.

ſlew ; concerning whom *Plutarch* (1) ſays : *At primum in finibus Epidauri Periphetem, qui pro armis clava utebatur, apprehendentem ipſum, & retantem progredi, congreſſus cum eo interfecit : oblectatus clava, cæpit eam pro armis, qua deinde eſt uſus.* And *Apollodorus* (2) before cited : *Primum quidem Periphetem Vulcani, & Anticleæ filium, qui, quod clavam geſtaret, Coryneta dicebatur, ad Epidaurum occidit, qui cum imbecillis pedibus eſſet, ferrea clava munitus, viatores interficiebat : quam ex illo præreptam Theſeus ipſe ferre conjecit.*

CHAP VIII.

Other Obſervations, and Deſcriptions of Pictures.

AS ſoon as this moſt valuable Treaſure of magnificent Paintings was found, his Majeſty ordered that they ſhould be peeled from the Walls with the utmoſt Care, and removed to his Royal Palace. For he takes great Delight in Deſigning, and Works of that kind, which he has ſhewn by forming himſelf ſome well intended Figures in Wax ; and he not only ſhews a particular Protection to the Arts, and the Study of venerable Antiquity, but I may, without Flattery, truly ſay, that in all his Court, no Man has a better Taſte. Then was put in Execution what *Varro* reports to have been done with the Works of *Damophilus* and *Gorgaſus*, famous Painters, and Workers in Plaiſter, who had adorned the Temple of *Ceres*, near the *Circus Maximus* in *Rome* (3) : *Ex hac cum reficerentur cruſtas parietum exciſas tabulis marginatis incluſas eſſe.* The Execution of the Deſign proved eaſy, as the Plaiſter on which they were painted was of a great Thickneſs ; beſides the ſmall Pictures already mentioned, and others which I ſhall deſcribe hereafter, the two grand ones were got out entire ; they were ſeven Palms eight Inches high, and ſix Palms ſix Inches wide.

They were ſtrengthened behind with Slates, over which the painted Plaiſter was laid ; and the whole included with great Skill in a Wooden Caſe ; thus with much Difficulty and no leſs Diligence they were got out.

How great the Amazement was of the Beholders, and particularly of the Learned, the Reader may imagine, ſince they were admired even by Painters as of the beſt Taſte, and much in the Manner of the Works of *Raphael*, and for having ſo many Ages lain above thirty two Palms below the Surface of the Earth, without loſing the Freſhneſs of their Colours. I obſerved to the great *Solymena*, the beſt Painter of our Age, that the Antients had the Art of working Colours in Freſco, and he agreed with me in the matchleſs Elegance of them, and that he never ſaw any Pieces ſo large ſo well performed. Neither that Paragon of antient Painting, the Sepulchre of *Naſo*, whoſe Colours are faded and

(1) In Theſeo tom. i.
(2) Apollodor. lib. iii. cap. 15
(3) Vide Demontioſum de Pictura Veteri Junius de Pictura Veterum.

and washed away by Time, nor the little Picture of an antient Architect, concerning which the Marquis *Alexander Gregory Capponi*, has made so much Ostentation, will bear any Comparison with these of his Majesty the King of the *Two Sicilies*, which are the only Paintings which have had the Advantage of being perfectly preserved. The Reader will pardon me, if I glory a little, in being the Means of the perpetual Preservation of these Pieces, in the Manner following.

I perceived that when the Pieces of Wall or Plaister were carried into the open Air, and the Moisture occasioned by lying so long under Ground, was wiped off, the Colours began to fade; insomuch, that when they endeavoured to clean the Surface, it mouldered away, and underwent the common Fate. I happened fortunately to know Sig. *Alfiere Moriconi*, a *Sicilian*, an Officer in the Royal Artillery, who professed to have the Art of glazing like *China* which he had practised many Years, and by much Study and Experience had invented some new Varnishes, for which he was much admired at the Court of the King of *Sardinia*. I asked him if he could make a transparent Varnish fit to lay over Paintings done on a Wall; he answered, he was the only Man who possessed the Secret, and that he had had much Experience this Way. I acquainted the King herewith, as was my Duty, beseeching his Majesty to permit him to make a Trial on some Fragments of the antient Paintings of *Herculaneum*. His Majesty, with his usual Goodness, consented, and commanded that I should go with this Officer to make the Trial, which had an admirable Effect.

His Majesty being informed of the Success, was pleased to go in Person to see this Professor at Work, and directed what Colours he should make Experiments on, which, when covered with the Varnish, not only recovered their antient Splendor, but seemed as it were revived, and, if I may use the Term, are imprisoned within the Varnish, so as to endure many Ages, for the Ornament of the Royal Palace, and the Glory of this gracious Monarch.

I was struck with Astonishment, in viewing the Flesh of *Theseus*, more lively than before; and his Members, and his nervous Arms. I had here Occasion to reply to Don *Ciccio Solymena*, who thought them a little too long, that this was the Custom of painting Heroes; telling him at the same Time, that he might consult hereupon *John Baptist Porta* (1), who is of Opinion, that when the Arms are stretched out, if the Hands can touch the Knees, it is a Sign of Boldness and Liberality; quoting herein *Aristotle* and *Alexander*, *Polemon* and *Adamantius*. We read that *Aristotle* had very long Arms; and the like of *Alexander* the Great. *Artaxerxes* was sirnamed *Longimanus*, from his right Hand being longer than his left; and *Strabo* says the same of *Darius Longimanus*, who was the handsomest of all Men, according to *Pollux*.

I observed, that these Pictures were done in Variety of Colours, among which were the green and the blue, which some

(1) De Phisionomia.

Perſons fancied the Antients were not poſſeſſed of, founding this Suppoſition on a Paſſage of *Pliny* (1), where he ſeems to ſay they knew no other than the White, the Yellow, the *Attic* Red of *Sinopelis*, and the plain Black; but it is apparent, that this Paſſage has been interpreted in too ſtrict a Senſe. *Pliny* indeed ſays, that the Painters of his Time uſed thoſe four Colours, but he does not ſay, that they had no others. And ſpeaking of *Polignotus* and *Mycon*, who uſed the *Attic* Sile in Painting (2), diſtinguiſhes three Sorts of Colours, two of *Egypt* and *Syria*, and the third of *Spain*. In another Place he extols the Purple Colour (3) of a City of *Greece*, and prefers it before thoſe of *Getulia* and *Laconia*.

In ſhort, we cannot allow the Antients the Knowledge of the Yellow and the Blue, without acknowledging at the ſame Time that they had the Green, which is compoſed of thoſe two Colours; a Diſcovery ſo eaſy made, that we cannot believe it unknown to the Antients. There is an admirable Paſſage on this Subject in *Petronius Arbiter* (4), who, deſcribing a Gallery ſays, *In Pinacothecam perveni, vario genere tabularum mirabilem: nam, & Zeuxidos manus vidi nondum vetuſtatis injuria victas, & Protogenis rudimenta, cum ipſius naturæ veritate certantia, non ſine quodam horrore tractavi. Jam vero Apellis, quam Græci* Monochromon *appellant, etiam adoravi. Tanta enim ſubtilitate extremitates imaginum erant ad ſimilitudinem præciſæ, ut credres etiam animorum eſſe picturam. Hinc Æquinoctiale ferebat cœlo ſublimis Deum; illinc candidus Hylas repellebat improbam Najada. Damnabat Apollo noxias manus, lyramque reſolutam modo nato flore honorabat. Inter quos etiam pictorum amantium vultus, tamquam in ſolitudine exclamavi: ergo amor etiam Deos tangit?*

But to return to our Subject. Thoſe Paintings confirm to us, that it was cuſtomary to paint the Stories of their Heroes (5) in the Temples of their Gods; among whom, *Theſeus* was thought the propereſt for this Place, as being the Imitator of *Hercules*, both of them having paſſed their whole Lives in glorious Toils, and purging the World from Monſters. Another Reaſon may be, that both *Hercules* and *Theſeus* were the Inventors of the Games and Feſtivals which were famous among the *Etruſcans* and *Oſcians*, and which with much Solemnity were performed in the magnificent Theatre already deſcribed. Beſides, *Theſeus* is believed to have been the Inventor of the Strophe and Antiſtrophe, in Memory of the intricate Windings of the Labyrinth. (6) *Strophas illas, atque Antiſtrophas inventas a Theſeo fuiſſe ad commemorandas, flexuoſi Labyrinthi vias, ex quibus evaſerat ſoſpes: igitur opportuit eas non ſolum curvicas eſſe, flexuoſas præterea, intricatas, varias.*

Singing, Dancing, and Muſick were the Decorations of the Scene, and are called by the *Engliſh* Country Dances, as if they had

(1) Lib. xxxv. c. 7. Vide G. Philandri annotat. in Vitruv. lib. vii. cap. 7.
(2) Lib. xxiii. c. 13.
(3) Lib. xxxiv. c. 7.
(4) Satyr. cap. 43.
(5) Luciano in Toxaris.
(6) Fauſtus Victorinus lib. de Comedia.

had been the Invention of the *Engliſh* Country People. A Dance of this kind, imitating the Windings of the Labyrinth, was publickly performed in *Naples* in the Year 1621, with univerſal Applauſe; together with the Tragedy of (1) *Criſpus* compoſed by *Stephonius*. And in the Year 1743, ſeven Ladies and ſeven young Gentlemen danced with elegant Invention in the City of *Cortona*, on Occaſion of the Celebration, by the *Tuſcan* Academy, of the antient *Oſcoforian* Feaſts, in Preſence of the Canon *Reginald Sallari*, of the Academy of *Lucca*, and *Emanuel* Count de *Richecourt* (2) the *Mæcenas* of the Learned. Thus much may ſuffice for the Subject of *Theſeus*.

As to the beforementioned Story of *Telephus*, I judge it to have been placed there, in Alluſion to the Origin of the antient *Pelaſgi* and *Tyrrheni*, who being Deſcendants of that Hero, landed in this County. For, *Tyrrhenus* and *Tarchon*, two Brothers, Sons of *Telephus* and *Hiera* (3), arrived in *Italy*, and having overcome the Giants *Sithoni*, made themſelves Maſters of *Agylla* and *Piſa*, according to *Lycophron*, who adds, that they joined with *Æneas* in *Italy*.

Simul quoque (fœdus inibunt) gemini filii
Miſſorum Regis (cujus aliquando latitans haſtam
Curvabit viri Deus, crura viticibus colligans)
Tarchon, & Tyrennus lupi fervidi,
Herculeo prognati ſanguine. (4)

And this agrees with the Opinion of *Dionyſius Halycarnaſſeus*, concerning the Origin of the *Tuſcans*, who ſays, *Alii Tirenum Telephi malum filium, veniſſeque poſt Trojam captam in Italiam.*

The *Tyrrhenians* mixed themſelves with the *Aborigines* as all know; and *Tyrrhenus* with his Navy, ſtaying in the maritime Parts, gave his Name to that Sea, which to this Day is called the *Tyrrhenian*; and *Tarchon* his Brother went into the Center of

(1) Vide Tarquinium Callutiam de Tragœdia.

(2) On this Occaſion, it being propoſed for a Theme, that the Hero practiſed Virtue, and perſecuted Vice; the following Sonnet was publiſhed by the Author of this Book, and dedicated to the Count de Richecourt.

Qualora io col penſier rimiro un Regno,
Ove taccion le leggi, ove ritorna
La ſfrenata licenza, e le ſue corna
Antiche innalza il temerario ſdegno:
Ivi è depreſſo ogni ſublime ingegno
La virtù ſeminuda, e diſadorna,
Ivi l' empio intereſſe; ivi ſoggiorna.
Sete di ſangue, e l' tradimento indegno.
Ma Dio, che agl' innocenti al fin comparte
Soccorſo maſpettato in mille guiſe.
Manda un Eroe da remota parte
Queſti è Teſeo: con eſſo Aſtrea diviſe
Amor, pietà, ſenno, valore, ad arte:
Poi ruppe il Laberinto, e i moſtri ucciſe.

(3) Theſe were the Giants of Phlegra and Pellene. Vide Mariano Valguarnera.

(4) Vide Virgil, lib. x. ℣. 153. lib. xi. ℣. 725. & 512.

of *Italy*, and became Maſter of *Tuſcany*, fixing his Palace at *Cortona*, which is thus called by *Sicilius Italicus* (1):

——Cortona ſuperbi
Tarchontis domus——

He proceeds, ſaying that *Tarchon* gave Aſſiſtance to *Æneas*, leading the *Tuſcans* in his Favour; and aſſerts that the *Trojans* were derived from *Etruria*, inaſmuch as *Dardanus* the Builder of *Troy*, was the Son of *Corytus* King of *Cortona*.

Let us now quit this long Digreſſion, and return to the Enumeration of the antient Paintings which have been dug from out of the Earth, beſides thoſe already mentioned, *viz*

A *Mercury*, as before deſcribed, with a little *Bacchus*, two Palms eight Inches high, and two Palms one Inch broad.

Two Pieces, each repreſenting a Victory, one Palm and eight Inches high, and one Palm four Inches broad.

Another, of one Palm ſix Inches high, and four Palms one Inch broad, being a Chace of Stags and wild Boars.

Another Piece of the ſame Dimenſions, containing a Vaſe of Flowers, with a Kid on each Side.

Another, two Palms three Inches high, and one Palm and an Inch broad, having a Temple in it.

Another, one Palm and five Inches high, and two Palms and one Inch broad, where there is another Temple adorned with various Columns.

A Freeze, or groteſque Work, well deſigned, eight Inches in Height, and four Palms long, which ran round the whole Wall.

Two others of four Palms high, and two Palms broad, with various Views, Buildings, and Architecture.

A compleat Picture of one Palm and ten Inches, in which are two Muſes, one playing on a Lyre, and the other has a Maſk on the Ornaments of her Hair.

Another Piece of one Palm and five Inches by two Palms, repreſenting a Lion, wild Beaſts, and Views.

Another of the ſame Dimenſions has ſeveral Centaurs, Buildings, Houſes, and Landſcapes; and two others ten Inches high, and one Palm nine Inches long, with the like Painting.

Three Pieces, Fellows, with the Head of *Meduſa*, one Palm high, and eleven Inches broad.

Another eleven Inches high and ſeven broad, repreſenting two Heads of fantaſtic Animals.

A Stag, with a Bird flying round and pecking at him, nine Inches high, and one Palm broad.

A Peacock, four Inches and a half high, and nine broad.

Another unknown Bird of the ſame Size.

Another,

(5) Vide Diſſertaz. ſopra l' Antichità di Cortona del Signor Abbate Ridolfino Venuti nel Tom. iv. dell' Accademia Etruſca.

Another, two Palms two Inches high, and one Palm broad, on which is a Bacchanalian playing upon a Tymbrel.

A naked Bacchanal ſitting on a Tiger, one Palm four Inches high, and one Palm five Inches broad.

Another Bacchanalian, the ſame Height, ten Inches broad.

Two Dolphins, in two Pieces, each ſix Inches high and eight broad.

A Figure of *Jupiter*, embracing *Ganymede*, five Palms high, and four and a half broad.

If the whole of this magnificent Temple could poſſibly be ſeen, and reviewed with careful Eyes, who knows but in ſome Corner might be found a Memorial of the Artiſt, whoſe excellent Works, after ſo many Ages, Chance has brought to Light, while the Ruins under which they lay, have been the Means of preſerving them? *Pliny* (1) aſſures us, that the Artiſts were wont to put their Names to their Pictures; and for a Proof quotes theſe Verſes, which were in the Temple of *Juno Ardeatina*.

Dignis digna loca picturis condecoravit.
Reginæ Junonis ſupremæ conjugis Templum,
M. Ludius Elotas Ætolia oriundus,
Quem nunc, & poſt ſemper ob artem hanc Ardea laudat.

But is it poſſible to gueſs at the Name of the famous Painter of *Herculaneum*? perhaps it is; I have demonſtrated that the Theatre and the neighbouring Parts were built about the Time of *Auguſtus*. I know alſo, that the antient Painters were wont to paint on Wood; and that *Ludius* a celebrated Painter in the *Auguſtan* Age, was the firſt, according to *Pliny*, who painted on the Walls, after the Manner of thoſe which have been dug up here, and already deſcribed (2).

Hic primus inſtituit amœniſſimam parietum picturam, Villas, & porticus, ac topiaria opera, lucos, nemora, colles, piſcinas, euripos, amnes, littora qualia quis optarat. varias ibi ambulantium ſpecies, aut navigantium, terraque Villas adeuntium aſellis, aut vehiculis Jam piſcantes, aucupanteſque, aut venantes, aut etiam vindemiantes. Sunt in ejus exemplaribus nobiles paluſtris acceſſu, Villæ ſuccolantium ſpecie, mulieres labentes, trepidæque feruntur. Plurimæ præterea tales argutiæ, facetiſſimi ſales. Idemque ſubdialibus maritimas urbes pingere inſtituit, blandiſſimo aſpectu, minimaque impendio: Could thoſe have been the Works of *Ludius*? If I am miſtaken, or not, let the Reader judge. This is certain, that his Majeſty the King of the *Two Sicilies* may boaſt, that he is the only Perſon in the World, who has ſuch antient Paintings ſo well preſerved, and perpetuated; all the other antient Paintings on Walls being vaniſhed by the Injuries of Time. The moſt beautiful were thoſe diſcovered in the *Eſquiline* Palace of *Titus*, which periſhed almoſt as ſoon as they were found. But

(1) Plin. lib. xxxv. cap 10.
(2) Vid. Demonſtration de Pictura veterum.

But they were immediately copied and engraved by *Pietro Santi Bartoli*; and had it been poſſible to have preſerved them, would have raiſed univerſal Wonder. Who knows but theſe of *Herculaneum* were done by the ſame Hand? and what imports what *Pliny* adds: *Sed nulla gloria Artificum eſt, niſi eorum, qui tabulas pinxere, eoque venerabilior apparet antiquitas*, when there remains not in the World the leaſt Veſtige of an antique Painting, excepting a painted Slate found in a Cavity in the Territory of *Cortona* ſome Years ſince, which moſt valuable Treaſure is now in the Poſſeſſion of the learned Sig. *Niccolo Vagnucci*, a Knight of *Cortona*, who is one of the principal Supports of our *Etruſcan* Academy. It repreſents a Muſe crowned with Laurel, with a Muſical Inſtrument hanging on her Shoulder, and will be deſcribed in the Antiquities of *Cortona*, which will be ſoon publiſhed by Order of the Academy; where they have examined into the Matter of which thoſe living Colours are compoſed, which ſeem to be covered with a kind of very hard Bitumen, or at leaſt with ſome unknown Varniſh; in which Art *Apelles* was moſt excellent; in whoſe Praiſe *Pliny* ſays: *Unum imitari nemo potuit, quod abſoluta opera illinibat atramento ita tenui, ut idipſum repercuſſu claricatis colorum vim excitaret, cuſtodiretque a pulvere, & ſordibus, ad manum intuenti demum apparet:* Some of the Learned think it ſhould be read *ad numen*, I would rather ſay *ad lumen*. So much may ſuffice for the Varniſh, which I was the Occaſion of having uſed to the beforementioned Pictures.

CHAP. IX.

A Deſcription of other Buildings in the City of Herculaneum, *and the Antiquities found in them.*

THAT the Temple I have deſcribed was near and even joined to the City of *Herculaneum*, is demonſtrated by the other Buildings and Houſes diſcovered immediately afterward; among which one of the beſt had a very large Door, ſtrengthened with Bars of Iron, which fell in Pieces immediately. Entering at the Top, and clearing away the Earth, I found a little Corridore or Gallery, which led to a Ground Room, plaiſtered, and painted of red Colour; here were found ſeveral Veſſels, and Bottles of thick Cryſtal, full of Water; a ſmall Braſs Caſe, enclоſing three or four *Pugilli* or Stiles, the Inſtruments they uſed to write with on waxed Tables; and what was ineſtimable, another little Caſe of the ſame Metal, which being opened was found to contain a ſmall thin Roll of Silver, written full of *Greek* Characters. And as in the unrolling, it happened to break, his Majeſty thought it beſt to put it up for the preſent in his Cabinet, leſt it ſhould be loſt by the indiſcreet Curioſity of any one.

In another Part was a commodious Stair Caſe, which aſcended to the next Story, and entered into a Chamber, ruinous over head, which had probably been a Kitchen, from the great Quantity of Veſſels

Veſſels of Braſs and Earth found there, as Diſhes, Trivets, and other Things, too many to deſcribe, and which I did not minutely examine. Here I ſaw Eggs wonderfully preſerved, and Almonds, and Nuts which maintained their natural Colour, but being opened the Kernels were found to be turned to Coals or Aſhes. In a contiguous Ruin a Braſs Ink Pot was found, which ſtill retained the black Colour of the Ink, ſo as to be able to ſtain any thing. I ſhall not ſpeak of the Fragments of Earthen Veſſels, burnt Wood, Iron Locks, Keys, Latches, Bolts, Door Rings, Hinges, Spears, Engraved Stones and Medals, the greater Part of which were of *Nero*, with the Temple of *Janus* on the Reverſe. There were found ſome Moſaic Pavements, but ordinary enough, being of that kind which *Vitruvius* calls *Pavimentum ſectile*, in Imitation of Scrolls, and ſuch like. It is ſurprizing that in theſe Pieces they ſhould give all the Degradations of Colours, eſpecially with true Stones; we ſhould certainly think it incredible, but that we ſee in *Rome* a moſt ſurprizing Example of a Square found in the Middle of a Pavement in the Adrian Villa, a Copy of which M. *Furietti* has publiſhed engraved in a Copper Plate.

In another Place were the Ruins of a Bath, paved with little Squares, in which were found ſeveral Sorts of Veſſels and Lavers of Braſs. In another Place was found a Cellar, which for its Singularity deſerves particular Deſcription: A Door of white Marble, not very large, led into a ſquare Room, about fourteen Yards long, or perhaps more, as they had not cleared away the Earth, and eight Yards broad. In the Middle of one of the Sides was found another Door, which led into another Room about the ſame Length, but almoſt Square. Round the Sides of both theſe Rooms, which were paved with Marble, ran a kind of Step, about half a Yard high, covered with thin Slips of Marble, which ſeemed at firſt Sight intended for a Seat, having a handſome Cornice round the Edge; but examining it nearer, I ſaw on the Top ſeveral round Pieces of Marble very fine, which being removed, were found to have ſerved as Covers, or Stopples to ſome very large Earthen Veſſels, which were encloſed with Mortar, and buried in the Earth, having their Mouths juſt encloſed within the Seat. On one Side there was an oblong Square in the Wall, like a grand Window, full of Earth, which at firſt Sight appeared to have been the Mouth of an Oven, the inner Wall being black, as if done with Smoak. But at laſt it appeared to be only a kind of Cupboard or Buffet, which reached the Length of a Cane (1) into the Wall; within which was found in good Order, a Number of Steps made of Marble of various Colours; reſembling thoſe ſet on Altars for Candleſticks and Flowerpots to ſtand on. The Steps were formed of Marble of different Colours, and adorned with a handſome Cornice. I imagine they were intended to hold in proper

(1) *A* Cane *is a* Neapolitan *Meaſure, equal to eight Palms, or about ſix feet eight Inches* Engliſh.

Order ſmall Veſſels or Bottles of Cryſtal, or other Kinds, with Samples of the beſt Wines, or other Liquors. The large Veſſels which were buried were of a round Figure, excepting the Mouth which roſe above the Level of the Pavement, and was incloſed in the Marble Step. I believe they might contain about ten Barrels each, *Tuſcan* Meaſure.

All this, to my great Concern, was ruined, and the Marble taken away, and put to other Uſes, before I could prevent it; and the great Wine Veſſels were broke in taking out, but two of them, being hooped with Iron, are to be ſeen in the King's Garden. I think, if I am not miſtaken, I have ſeen a great Veſſel, like one of theſe, in the Garden of the Villa *Borgheſe* in *Rome*; and others in the Villa *Mattei* on Mount *Cœlius*, and in other Villas in *Rome*. In the Year 1732, in the Space between the Chapel of *Corſini* in the *Lateran* Baſilica, and the Wall of *Rome*, were found ſo great a Number of vaſt Earthen Veſſels, for keeping Wine, that after they had dug out an hundred, they left a greater Number buried in the Earth. Theſe Veſſels had narrow Necks and large Bodies, about two Feet Diameter. Theſe were all marked near the Neck, and ſome were alſo wrote upon with Ink. One of theſe was purchaſed by my Brother from the Muſeum of Sig. *Franceſco Vettori*, mentioned by *P. Lupi* of the Society of *Jeſus*, in his Treatiſe on the Inſcription of *St Severa* the Martyr (1). On one of theſe Veſſels was, OPVS. DOLIAR. VINARIVM. The Names which were impreſſed on the Handles, and on the Necks of theſe Veſſels were the Names of the Potters. Thoſe wrote with Ink were the Names of the Owners of the Wine contained therein; and from the Multiplicity of Names, it is conjectured, that the Place where they were found had been a Cellar for the Uſe of the Soldiers, who were ſtationed there to guard the Walls; and that the Wine contained in each belonged to him whoſe Name was written thereon, whether he had purchaſed the ſame, or that it was diſtributed to him as his Allowance.

But to return: In order to keep the ſamous and briſk Wine of the Antients, it was neceſſary that they ſhould have theſe Veſſels placed underground, which in ſome Places have been found one over another. This agrees with the Law *Inſtrumenta* 8, and the Law, *Cum fundus* 21. *ff. de fundo Inſtr.* where it ſays, *Dolia defoſſa, infixa. Pancirolus* thinks that the Antients had no Wine Vaults or Cellars, for this Reaſon *Quia Dolia, quæ erant imbecilla, ſub terram dimittebant.* See *Pliny* (2), where he ſpeaks of Wine Vaults. The Wine Veſſels ought to be a Cart-Load and contain an Hundred and twenty *Amphora*, which according to ſome is One thouſand ſix hundred Pound weight, and others make it One thouſand nine hundred and twenty; notwithſtanding the Aſſertion of *Columella*, who ſays, *Seſquiculeare triginta Amphorarum Dolium appellat.* I cannot be certain, as I was not in Time to meaſure how much Liquor they were capable of

(1) Pag. 44.
(2) Plin. lib. 14. cap. 21. Aquin. Lexic. Agricult. male explicat omnia.

of containing. It is certain they were of that Form which this Author calls *ventrose* ; and there is no doubt but these were the Butts or *Dolia* of the *Latins* ; of which *Nonius* says, *Dolia sunt vasa grandia, quibus vinum reconditur.* Nor could they be of a very small Capacity, since one of them served the great *Diogenes* for a Habitation ; of whom *Laertius* says (1), *Dolium, quod in Metroo erat, pro domo habuit, sicut ipse testatur in epistolis,* and *Juvenal* (2) :

> . . . . . *Dolia nudi*
> *Non ardent Cynici : si fregeris, altera fiet*
> *Cras domus, aut eadem plumbo commissa manebit.*
> *Sustit Alexander, testa cum vidit in illa*
> *Magnum habitatorem &c.*

These Verses decide against those who will have *Diogenes*'s Butt to have been of Wood, and not of baked Earth, because, say they, that Philosopher often rolled it about (3). As if these Vessels could not be rolled without breaking, either upon the Ground, upon Dung, upon Skins, or even on the hard Pavement, since we see they were made of a very great Thickness.

Nor did the Antients use any other Method in making their Wines, than we do.

They first trod the Grapes briskly, of which I shall speak elsewhere on the Subject of a Basso Relievo of mine, and put them afterwards into a very large Vessel called Lago ; then they pressed the trodden Grapes with the Stalks in a Press, and mixed the Juice with the remaining Must in the Lago, which is set forth by *Ulpianus* in the Law, *Si Servus* 27. §. *ult. ff. ad L. Aquiliam,* and by *Varro* (4). Others cutting the Bunches, and taking the very Kernels of the Grapes, squeeze the Juice of them, and mix the last Pressing with Water, which they give instead of Wine to their Labourers in the Winter Season (5). Whence Father *Carlo Aquino* (6) describing the Vintage of the Antients, with the Testimonies of *Cato, Varro,* and *Pliny* ; *Vindemia dicitur a demendo, quoniam uva a vite demitur. Collectio est uvarum, ad vinum exprimendum, & asservandum. Argumentum uberis futuræ vindemiæ solent esse imbres, qui vere decidunt, vel cum adhuc acerbæ sunt uvæ. Autumnales pluviæ officiunt illis potius ; easque, largiores quidem copia, sed usu vapidas & deprivatas reddunt. Opportunum vindemiæ tempus inter Vergiliarum occasum, & Autumnale æquinoctium cum Varrone statuunt Scriptores alii. Conjecturæ, quæ super uvarum maturitate capiuntur a visu, & gustu, fallaces*

 sunt.

(1) Diog. Laert. lib. vi. sect. 23. observes, that *Metroo* was a Temple to the Mother of God in Athens, where they kept their Laws, their Gifts, and their Treaties. See Valesius ad Harpocrationem, p. 272. Gregor Marianz. in Jambicis.

(2) Juvenalis Sat. xiv. ℣ 308.

(3) Vide Lucianum in libello, quomodo conscribenda sit Historia.

(4) De re rustica. cap. 54. Erasmus in Chiliadibus.

(5) Vide le Note del Pancirolo.

(6) Nomenclat. Agricult. pag. 107.

sunt. Iuniorem notam exhibent vinacci, cum, detersa viriditate, nigrescere incipiunt. Cupis, corbinis, corbibus, omnique comparatæ supellectile vindemiali, priorem cæteris curationem vindemiatores habent in uvis eligendis. Præcoces, & quæ ex locis magis apricis proveniunt, prius debent decerpi. Racemos acerbos siccosque detrahi jubent, quibus vini sapor suavior cordi est. Iidem in lacu vinario calcati prælo subjiciantur, ut quod reliquum mustì est, exprimatur. Post expressa vina, disiuti ad usus domesticos, loræque ad familiæ & operarum potionem curandæ, supersit labor. Lora potio est ex vinaccis aqua maceratis, quæ conficitur, postquam totum mustum ex acinis est expressum. Eam potionem scite Plinius vinum operarium appellat. Vindemiæ tempore Romani antiquitus celebrabant Vinalia; quo festo novum vinum degustatum Jovi libabant. Et omnium quidam nationum concensu tempus vindemiale exactum legitur singulari ostentatione hilaritatis, & rusticorum, e lacu torculari exilientium, excito quodam impunique fervore lætitiæ.

Thus much may suffice on this Subject. I shall only add, that these Discoveries were made in the Winter of 1740; but as I have by me, an Account of what were discovered the Summer before, which I have not hitherto made any particular Mention of, I thought it would not be amiss to present it to the Publick, in order to procure the Character, if not of a learned, at least of a faithful Historian.

CHAP. X.

A Diary of the Discoveries made in the Summer of 1739.

BESIDES the two beforementioned marble Tables, on which were written the Names of the *Liberti adlecti*, or new made Citizens of *Herculaneum*, formed in three Columns on each Table, (the last Letter of each Name, standing separate from the other Part of the Word, and forming a Line by itself) were found,

May 24th, 1739, A large metal Vase, and a Spoke of one of the Wheels of the beforementioned brazen Chariot.

On the 29th, several Pieces of polished Marble, and two very fair Cramps, of a particular fantastical Form, which had been used to join great Stones,

On the 30th, fourteen square Pieces of polished Marble.

June 1, several well-formed brass Letters of the Length of a Palm, each having three little Spikes of the same Metal, by which they had been fastened to the Wall or Marble; they were an O, an S, a B, an F, an M, an S, an O, and P. B. L together.

A small Mask of baked Earth, representing the Head of a Lion; a Metal Handle; and several Pieces of Marble, among which was a Fragment of a Cornice.

On the 2d, a Plate of Metal more than three Palms high, and two and a half broad; five other Pieces of the beforementioned brazen

brazen Horſe; and a Piece of a fluted Pilaſter of white Marble, four Palms long, and one broad.

On the 3d, the Head of the great brazen Horſe, which was found the 15th of *April*, whole and prefect, and ready to join to the Body to which it had been let in; on the Forehead was a ſmall Baſſo Relievo, repreſenting Victory crowning the Emperor on Horſeback.

On the 4th, Another Piece of the Ornament of the Chariot; and other Pieces of the Horſe Furniture, in Braſs; they had been looſe, and had been faſtened on; alſo two Maſks of baked Earth.

On the 6th, A large round Shield of Metal, entire; a Laver, and other like Fragments.

On the 8th, a great Number of Fragments of Braſs, among which was a Piece of the Ornament of the fore Part of the Chariot, with three Holes on each Side, by which it had been faſtened or rivetted; and ſeveral Pieces of Iron conſumed with Ruſt.

On the 9th, ſome Fragments of the beforementioned Inſcriptions; with various other Fragments of Marble, and another Spoke of the Chariot Wheel.

On the 17th, A Braſs Plate, two Palms long, and one and a half broad; in the Area of the Theatre a Marble Baſe, two Palms wide.

On the 20th, a fine Head in Marble entire, with a naked Arm of the ſame Material, which had not been broken off, but had been faſtened, or ingrafted, as I ſaid before; alſo ſome round Bars of Metal.

On the 21ſt, ſeveral Marble Pedeſtals for Statues, one of which was three Palms wide; and the Statue of *Viciria* the Mother of *Balbus*,

On the 23d, a Hoop of Metal, two Palms Diameter; and a fine Vaſe of Metal, with Handles, and other Fragments.

On the 25th, divers Baſes of Metal, and of Marble; the Statue of *Balbus*, with a *Toga*, ſtanding on its Feet.

On the 30th, other Fragments; two entire Plates of Metal, one large, the other ſmall.

July 1, ſeveral Medals; an Urn of baked Earth to hold Aſhes, four Palms high; and three Pieces of another Inſcription of *Coloni adlecti*, containing the Names of ſixty-three Perſons.

On the 4th, three other Vaſes or Urns like that mentioned above, but broken.

On the 6th, various Fragments of Statues, and ſeveral Fragments of Braſs; eight Veſſels of Metal, in the Shape of Buckets; and five Hinges of Metal, belonging to ſome Doors.

On the 17th, another Braſs Veſſel, with a very large Bottom.

On the 20th, a fine Maſk of Touchſtone, broken, the Eye of which, I obſerved, was made of a different Compoſition; alſo Fragments, and Braſs Cramps.

On the 23d, They began to break up the fine Moſaic Pavement of the Temple of *Hercules*.

On the 24th, fifteen Marble Pedeſtals; a very curious large Lamp of baked Earth, four Palms and a half in Diameter.

A very fine brafs Candleftick, the Shank well preferved; and fome little Chains of Metal Wire, nicely twifted together, which probably belonged to this Candleftick; feveral Pieces of white Metal, ferving the Purpofe of Looking Glaffes.

Many *Lacrymatoria* of Glafs and of Earth; Iron Rings to wear on the Fingers; an Earpicker of Metal; and feveral Pieces of Flutes, made of Bone; two very large Brafs Pans; and a femicircular Cornice of Marble. All thefe were lying on the abovementioned Mofaic Pavement, which in the Circuit was formed of fmall Pieces of Marble, of a triangular equilateral Figure.

On the 1ft of *Auguft*, the Mane of a large brazen Horfe; feveral Pieces of Marble; and a Ring of Brafs, faftened to a Cover of Copper.

On the 5th, a Brafs Cylinder in the Form of a Cannon, divided into four equal Parts, with two thin Plates feparated at the Extremity; and twenty-five Confular Medals of Silver.

On the 7th, a Spear of Metal, and three Pieces of a Flute made of Bone.

On the 17th, a Medaglion in Marble of one Palm and half an Inch Diameter, perfectly preferved, with a Baffo Relievo on each Side; one of which is thought to be a Sacrifice, there being a Woman ftanding in a *Tunica*, before whom is a naked Man killing a Hog, whofe Blood fhe receives in a Veffel; on the other Side, is an old Man fitting, half naked, playing upon two Pipes, which he holds with both his Hands.

A Piece of Marble which had ferved for the Rim of a Well; a large Brafs Lock; Lamps of baked Earth; a fine Mafk of Brafs; other Pieces of Flutes like the former; a Vafe of Glafs; feveral Pieces of a Cup of Metal; and three large earthen Veffels.

On the 18th, two Maſks, one of Marble, very fine, the other of baked Earth; feveral Brafs Rings; a large Marble Mortar; a Brafs Pot, of a middling Size; feveral Pieces of *Cipolline* of *Egypt*; Pieces of a mofaic Pavement; a *Lion*'s Foot in Marble, of perfect Workmanfhip, which had fupported a Marble Table; the Trunk of a Woman delicately formed; and two great Pieces of Iron.

On the 19th, four Pieces, and a fmall Bafe of Cipolline of *Egypt*.

On the 20th, a Vafe of Metal, to hold Fire, a Palm and half Diameter, broken, but with Hands and Feet very fine and entire.

On the 22d, feveral Iron Rings; four Buckets; a fine Lock of Metal; an Earthen Pipkin; a Glafs Ball; Cramps, and other Pieces of Metal and Marble.

On the 26th, a Piece of a Column of Diafpro; and other Pieces of Marble and Metal.

On the 27th, a very large Knife, with a Handle, for flaying Victims; a Piece of Marble, like thofe ufed for Grinding Colours; another Piece of a Column of Diafpro; and Pieces of Travertino, of three or four Palms each.

On

On the 31ſt, four grand Candleſticks of Braſs, two of them entire; other Pieces of Marble Capitals; a great many Pieces of a Marble Pavement, and leaden Pipes; from whence I imagine there had been an antient Bath in this Place.

On the 1ſt of *September*, three Plates, and another Veſſel of Metal; and a Brick, on which was inſcribed, L. VISELLI.

On the 2d, a Marble, with three Heads in Baſſo Relievo, fourteen Inches high, and eight broad; great Pieces of Travertino; teſſelated Pavement of Marble; and a large Marble Pedeſtal, three Palms wide.

On the 5th, many other Squares of a Pavement.

On the 7th, a Bucket; other ſmall Pieces of Metal; a fine Maſk of baked Earth; and ſome Marble Pavement.

On the 9th, a Buſt with two Faces, repreſenting *Janus*, in Marble and ſome lachrymatory Vaſes of Glaſs.

On the 12th, a very beautiful Statue of *Hercules* in Braſs, two Palms and a half high; three Candleſticks of Metal, four Palms high and two Inches wide.

A large Cup with Handles.

A large Plate, or Patera, a Handle perhaps belonging to the ſame.

A Vaſe, or *Simpulum*; an *Aſpergillum*; a devoted Pig, with Letters on the Shoulder, indicating the Name of the Donor; a fine Lamp, entire; another Candleſtick; a Vaſe with its Cover, which I believe to have ſtood on a Tripod, having Handles, entire; a *Simpulum*, with its Handle all of Braſs, very curious and perfect; beſides Fragments of other large Patera: Handles of Veſſels, one of which was Fellow to a former; and two other crooked Pieces, being Fragments of Braſs Pans.

On the 14th, another grand Cup of Metal, like that found on the 12th; two other middle ſized Veſſels, with Handles; two other ſmaller, with Handles; and other Handles of Metal, Fellows to ſome found before; on one of which is engraved a very perfect Ram's Head.

On the 15th, another Pan; ſome Pieces, and Cramps of Metal.

On the 16th, a large Metal Vaſe, with a very curious Handle.

On the 17th, another Diſh; a Hoop of Metal; various Coins of *Auguſtus* and *Nero*; other Fragments; and an earthern Lamp.

On the 26th, a round Patera; another with a Handle, both broke; three other Handles; and a Cover of a Veſſel, all of Braſs.

On the 30th, another Buſt of Marble, repreſenting *Janus*, with two Faces, Fellow to that found before; and two ſquare Pilaſters, with their Baſes and Capitals, on which thoſe two Buſts ſtood.

On the 1ſt of *October*, a fine Maſk in Metal, fixed to an Iron, having the Face of a Cat with a Mouſe in her Mouth; a Braſs Ring for the Finger; a Vaſe of baked Earth, one Palm high, and two Braſs Locks.

On the 3d, a Tripod with its Vaſe, and a Simpulum of Braſs.

On

On the 5th, two Cups, whole; three Spoons of the common Size, and one ſmaller, all of Silver.

Other Fragments of Veſſels, and a little Half-moon, likewiſe of Silver.

Three Glaſs Bottles, a Lock, and two Hoops of Metal: ſeven Gold Rings, whole and perfect, two of which have engraved Cornelians ſet in them.

An Armilla, or Bracelet of Gold, moſt elegantly faſhioned, engraved, and finiſhed, conſiſting of a large Button, from which hung two Heads with very ſmall Claſps; the Remainder conſiſts in two Semicircles, each four Fingers broad, with two other ſmall Claſps at the Ends to faſten them together.

On the 10th, two ſmall Vaſes of Glaſs; and one large one; and two others like Lachrymatories.

A Metal Pipe, with its Cover, eight Inches broad; and two others like it, each four Inches broad.

Seals with Impreſſions of Letters; Fragments of Iron; Metal Locks; Glaſs Bottles, with Water in them; little Pieces of Bone; ſmall ſquare Stones, poliſhed, and worked on both Sides; Metal Rings; and three ſmall Buckets of Metal.

One large Metal Pan, broke in Pieces; a Handle entire, on which is a Baſſo Relievo.

On the 7th, a Piece of Silver Coin of *Nero*, weighing an Ounce.

On the 10th, a fine Head of Marble broken from its Trunk.

On the 12th, another Vaſe of Braſs, for Sacrifices.

On the 13th, two Kettles, one of which were found ſtanding on an Iron Trivet, ſtill retaining its black Colour on the Outſide; two brazen Lamps, whole and very curious; divers crooked Pieces of Metal, like thoſe found the 12th of *September*; an Iron Spade, almoſt conſumed.

On the 14th, an earthen Lamp; another Piece of a Bone Flute; and many Pieces of Lead.

On the 15th, a large and very curious Lamp for two Lights, of Braſs, entire, which ſeems to have been ſuſpended in the Air by four very ſmall Chains of very fine Metal, and nicely twiſted; Fragments of which are to be ſeen on the Wings of the two Eagles, which are fixed on the Sides of the Lamp, with a ſquare Piece of Metal; it has a Handle in the Form of the Neck and Head of an Horſe.

On the 29th, more Silver Medals; another large Baſſo Relievo of Marble, thirteen Inches in Diameter, having on one Side two Maſks, and on the other a Hare.

On the 31ſt, a Statue of a naked Man, eight Palms high, all in Pieces.

In the following Winter, 1740, they diſcovered ſeveral Buildings and Houſes, ſome of which had Marks of great Magnificence; they obſerved one conſtant Method of Building, having ſmall Galleries or Piazzas in Front, paved with Moſaic, and painted red; in which are groteſque and other Figures; from

From hence there is a ſtrait Stair Caſe, not very wide, leading to the Floor above.

All the Wood Work is as black as a Coal, and for the moſt Part gloſſy, and entire; but falls in Pieces on the Touch. The Grain of the Wood is ſtill viſible, ſo that one may know what Quality the Timber was of.

It is alſo obſerved, that when they ſtrike againſt the Walls, the Strokes eccho from the Neighbouring Buildings.

The Walls hitherto found are well preſerved, and the Corners of the Stones ſharp and unbroken.

The Water which has ſtrained through from above, has ruſted all the Iron. It is obſerved, that the Windows were not very large, in ſome of which remained Fragments of what had been uſed for Glazing, which looked like Chalk, or fine Alabaſter.

The firſt Opening, which gave Birth to theſe Diſcoveries happened to be made in the Middle of the Theatre; from the Doors whereof they went into the Streets, one of which led into the City of *Herculaneum*.

Theſe are the Obſervations I have been able to make, till *June* 1740, when, with his Majeſty's Permiſſion, my domeſtic Affairs obliged me to return to *Cortona*, but not without the greateſt Regret, having a particular Paſſion for the Study of venerable Antiquity.

CHAP. XI.

Concerning later Diſcoveries, with other Obſervations.

SO many and ſo various are the Relations of the Continuation of the Diſcoveries in the City of *Herculaneum*, and mixed with ſuch Abſurdities and Fables, that they rather confuſe than give Light to the Searches of the Curious: Wherefore I had reſolved to wait for Draughts before I publiſhed my Sentiments; but I found that they had no good Draughtſmen, and if they had been done, I could not be preſent to compare them with the Originals.

I ſhall content myſelf with ſetting forth the principal Things found therein; ſince the reſt are very numerous, and like what I have already deſcribed, will be publiſhed by the Perſon who has the preſent Care thereof.

The Buſineſs of the War obliged his Majeſty to put himſelf at the Head of his Army, for the Defence of his own Kingdom, deſpiſing his own Danger for the Tranquility of his Subjects; for this Cauſe the Searches were diſcontinued, which had been carried on diligently for ſome Years; but when Peace returned, ſee with what Intereſt Providence rewarded him, in theſe new, grand, and unparallelled Diſcoveries.

Two large Equeſtrian Coloſſan Statues of Marble, made the magnificent Ornament to one of the two Gates of the Theatre, which fronted a Street, which, as has been ſaid led into the City. They were erected in Honour of the two *Balbi*, Father and Son;

the Statues of whom with the Toga are already deſcribed. One of theſe Statues was broke in Pieces, the other which was better preſerved, has been reſtored, and is now placed in the Court of the royal Palace at *Portici*; having on its Baſe the following Inſcription, which has been mentioned before.

M. NONIO. M. F.
BALBO.
PR. PRO. COS.
HERCVLANENSES.

This Inſcription agrees with that which I before obſerved to be under a robed Statue of the ſame Perſon. If we will ſuppoſe a Point between the firſt P. and the R. as ſome have done, without ſtraining the Interpretation, we may explain it P. R. PROC. *Publicæ Rei Procuratori*. But there can be no Difficulty in finding out how it is actually written.

This is a moſt noble Statue, and of perfect Workmanſhip, being equal in Merit to the Brazen Equeſtrian Statue of *M. Aurelius* in the Capitol; having, beſides, a peculiar Value, as being one of the few Equeſtrian Statues in Marble. The Spirit of the Horſe, his Ornaments, and Furniture, would take too much Time to deſcribe.

Another very fine Statue of the Emperor *Vitellius* has been ſet on a new Pedeſtal, before the Steps of the ſame Palace. A naked Statue of *Nero*, in Braſs, with Thunder in his Hand, ſitting, repreſented by a flattering Artiſt in the Figure of *Jupiter*, like to that which was found in the *Via Lavicana*, now in the *Muſeum* of *Chales Frederick*, Eſq; in *London*: Though repreſenting that Tyrant under the Figure of *Apollo Cytharædus*.

Eight other Coloſſal Statues ſitting, and many others, which have been reſtored by Sig. *Canard*, a Statuary of great Ability and Diligence, adorn his Majeſty's domeſtic Theatre, his Stair-Caſes, Halls, and Gardens, which are become a fine *Muſeum*.

There are many other Veſſels, Tripods, Statues, and Idols continually dug up, which abound in that Cavern; two very rare Columns, ſix Palms high, have been placed in the Royal Chapel of *Portici*; and the larger I have mentioned above.

A Diſmiſſion of Soldiers on Tablets of Braſs, in the Form of a Book, faſtened together with ſmall Braſs Claſps, wrote on all Sides, like thoſe of *Galba*, and *Domitian*, in the Imperial Gallery at *Florence*; in which is preſerved the Memory of the Diſcharge, and Freedom of the City, given to well-deſerving and victorious Soldiers: a Curioſity which merits much Conſideration and Study. There is another like this of *Galba* in the *Muſeo Barberini*.

The Medals, Cameos, Intaglias, and Fragments of all kinds, I leave to the Imagination of the Reader; as there are ſo many, that all the lower Apartments and other Repoſitaries at *Portici* are full of them.

It

It is ſaid there is a Decree of the *Gymnaſiarcha*, concerning the Athletic Games; and two *Plebiſcita*, which I ſuppoſe are the Tables of the *Liberti adlecti*, which I ſaw, and have mentioed before. A Helmet of Metal larger than natural, adorned all over with Baſſo Relievos.

As to the ſubterraneous City, I ſhall conclude my Diſcourſe, with aſſerting, that, as I ſaid before it was firſt ruined by an Earthquake; then rebuilt; afterwards covered with Aſhes, and partly conſumed by the Reverberation of the moſt furious Flames of *Veſuvius*; and laſtly, that it has been covered with Earth by the ſeveral Eruptions which has happened ſince. It is obſervable that in the Veſſels of Metal ſeveral Things were found ſhut up, burnt to a Coal, yet retaining their antient Form, as Fruits, Corn, Bread, Olives, *&c.* Particularly a Pye in a Metal Diſh, a Palm and half Diameter, ſhut up in an Oven, which being touched immediately fell to Aſhes. In this Place were found many Kitchen Utenſils of Metal.

In another Houſe, contiguous, which had a Moſaic Pavement, was obſerved a fine Marble Door-caſe; the Impoſts of the Door were burnt to a Coal, with a handſome Chain hanging to it, which the Count *d'Arcos*, a *Portugueſe*, took off for himſelf in 1747.

From the ſubterraneous Work done hitherto, may be inferred the following Concluſions:

I That the Seats of the Theatre, where the Spectators ſat, were turned towards the Sea.

II. That the *Podium*, *Proſcenium*, and *Orcheſtra*, are ſtill full of Earth.

III. That the *Proſcenium* had behind it the Ornament of many Baſes of Marble, upon which were Columns of red Marble, two of which, as I ſaid, are now in the Cathedral of St. *Januarius*.

IV. That between theſe Columns ſtood the Coloſſal Statues of Braſs, which ſerved to terminate the Proſpect of a Street, that led towards the Sea.

V. That from other Parts of the Theatre, went other Streets of the City, in one of which were the Marble Equeſtrian Statues of the *Balbi*, Father and Son.

VI. That the City of *Herculaneum*, as near as can be conjectured, extended a Mile and a half along the Sea Shoar, and towards the Royal Villa of *Portici*.

VII. That there were in it other ſumptuous Buildings, one of which, from its Foundations, I take to have been a *Baſilica*; in which was the Statue of *Vitellius*, and on the Sides were ſix Pedeſtals, with Statues of Braſs, which had been partly melted by *Veſuvius*.

VIII. That beſides the Temple of *Hercules*, there were other Temples, as of *Apollo*, *&c.* of which Deity were found two large Statues, without Heads, and other Coloſſal Statues; as alſo a ſmall Temple in Moſaic formed of different Sorts of

Marble, within which there was a ſmall Statue of Gold, which his Majeſty keeps in his own Cuſtody.

This wonderful Collection of Antiquities will become larger and more compleat, as the Work proceeds; and the Learned will find more new Monuments to clear their Doubts, concerning an infinite Number of Hiſtorical Facts, as well as the Cuſtoms, Arts, and religious Ceremonies of the Antients.

Such and ſo great is the Expectation of all *Europe*, concerning theſe Diſcoveries, as I think cannot be better demonſtrated than by publiſhing the Sentiments of ſome learned Foreigners concerning the ſame; and their Applauſe of the Fortune and Greatneſs of Mind of CHARLES BOURBON King of the Two *Sicilies*; preſented to his Excellency the Cardinal *Quirini*, and by him communicated to the learned World.

The

The Congratulations of the COMMONWEALTH of LEARNING in the NORTH,

On Account of the Antient Monuments, which have been dug out of the lately discovered City of *Herculaneum*, in the Kingdom of *Naples*.

From an Academical Oration of John Matthias Gesner, *Public Professor in the Royal University of* Gottingen, *for performing the Ten Years Solemnities of that University, and commencing new ones, published at* Gottingen *in* September 1747.

THE Report of an antient City about to be dug up out of the Ashes and Rubbish of Mount *Vesuvius*, which the *French*, *British*, and *German* Papers called *Heraclea*, but which they should with greater Propriety name *Herculanum*, or *Herculaneum*; that Report, I say, which for several Years past had been spread throughout *Germany*, hath been some time revived. For this Sea-port Town, situated a few Miles Distance from the very Opening of *Vesuvius*, Part of it having already fallen in the Consulship of *Regulus* and *Virginius*, and the Remainder being in a tottering Condition, a few Years after, that is, in the first known Eruption of *Vesuvius*, was utterly swallowed up, burnt, and overwhelmed by the Sand, Ashes, and Stones, which were cast out of its horrible Cavity.

While therefore *Charles* King of the two *Sicilies*, whose Diligence in furnishing his Gallery is elsewhere celebrated, was founding new Structures and Villas; it is affirmed, that there were discovered not only trifling Reliques, such as Statues, Pillars, and Urns; but evidently an entire City, and in it Houses furnished, and Men completely habited, as they had been surprized by the Calamity. I am not now at Leisure to inquire whether what we read of the newly found City carries an Air of Credibility; or by what Means so many Things could be preserved entire for eighteen hundred Years. When it appears by the Testimony of credible Witnesses, what hath been found, it will be a proper Season for such Enquiries. I am rather inclined to dwell a little upon no unpleasing Speculation. If we may be permitted to suppose, that those Things are true, which are related upon no sufficient Authority, what a new Face of Things, what a surprising Acquisition of Learning, will hence arise! What mighty Contentions of Antiquaries will subside by the Removal of the Dust of *Vesuvius*! And how many new ones will take

take their Place! Suppoſe any one Book to be found, what Knowledge would the Curious in that Part of Learning acquire; ſince not ſo much as one Paper written by the Pen of any learned Hand, nor one Leaf marked by any skilful Pencil, of that Age, is arrived to the preſent! But if Fortune ſhould regard Men ſtudious of Antiquity, with ſo much Benignity, as to produce from that Sepulchre, one complete *Diodorus Siculus*, whoſe Book, intitled *The Library*, no doubt, adorned the Libraries of that Age and Neighbourhood; any whole *Polybius*, or *Salluſt*, or (a Gift perhaps too valuable for our Deſerts!) a *Livy*, or *Tacitus*, or the latter Part of the *Faſti* of *Ovid*; or, to have an Eye principally to our own Country, thoſe twenty Books of the Wars of *Germany*, which the elder *Pliny* began, when he bore Arms there; nay, if the whole Library of any learned Man ſhould be found (and as the Villas in that Neighbourhood were furniſhed with thoſe of *Cicero* and *Lucullus*; ſo without queſtion they were with the Libraries of others, of which Places of Retirement they are not the meaneſt Ornaments); what a Treaſure to learned Men would thence accrue! Would not that be, as it were, the Reſtoration of the *Roman* Majeſty? Would it not be a kind of happy Revolution of Times? It would therefore be no Wonder if any of that Race of Men who are inſpired by the Muſes ſhould addreſs King *Charles* in the following Manner. "Proceed, O *Charles*, moſt fortunate of "Kings, in the proſperous Road you are juſt entering upon. "Purſue, I beſeech you, labour after, lay hold on, the Opportu- "nity put into your Hands by Heaven. A ſhort, eaſy, and ſafe "Way to Immortality lies before you. Why order you not "thoſe Armies of yours (to whom a great Part of *Europe* wiſhes "long Tranquility!) to go, to haſten, to pluck *Herculaneum* "out of its Grave? whence will ariſe more Glory both to you, "and to them; Glory which will endure for ever, than if by "by their Means you bring Deva ſtation upon *Italy*. Prefer, I "beſeech you, to be ſtyled on your Statues, The Reſtorer of "Antiquity, and the Recoverer of all antient Arts, nay, thus "to be tranſmitted to Poſterity in immortal Writings, rather "than to hazard the uncertain and fluctuating Fortune of War. "Attend therefore, *Charles*, illuſtrious Monarch, and above all "things take care, that accurate Men, and ſuch as are well "skilled in and warmly affected to Buſineſs of this Nature, be "ſet over this Work: And if, *Ægirius* being already deceaſed, "*Mazzochius*, or others like him in your Dominions, if that "Aſſembly of learned *Italy*, whoſe Prelate ſeems to have been "aſſigned by Fate for this illuſtrious Office, by Multiplicity "of other Engagements, cannot attend ſufficientlyt this; in- "treat your Father-in-law to ſend you his *Bergius's*, *Maſco- "vius's*, *Chriſtius's*, and *Saxius's*, by whoſe Diligence care may "taken, that, while the Treaſures are about being found, "they be not loſt; that they be not with too little Accuracy "committed to the Painter or the Preſs; that, as was the Caſe "in *Pliny's Villa*, when it is found, it may not ſtill be hid."

But

But we forbear expatiating on an Image, which perhaps will prove little different from a Dream. May *Herculaneum*, then, retrieved from the Ruins of *Vesuvius*, be advantageous to Antiquity, History, Architecture, and the whole Circle of Learning! May Glory attend the magnaminous King, who by his Power and Prudence shall accomplish these Things! tho' indeed those Kings, and Favourites of Kings, who by other means attempt the Restoration of the Times, deserve no less, but much more solid Glory, and eternal Renown.

From a Letter of the Lord Cardinal Quirini *to* James William Feverlinus, *Public Professor of the same University. Printed at* Brescia, Febr. 1748.

WOULD to Heaven, that, by the same means as you desire, that some entire *Diodorus*, some whole *Polybius*, *Sallust*, *Livy*, *Tacitus*, or the latter Part of the *Fasti* of *Ovid*, or the twenty Books of *Pliny* the Elder's War of *Germany*, *Dio Cassius* might by my Care obtain new Life! That I have laboured with no small Pains for more than a Year to dig that Author out of the *Vatican* Library, you may be sufficiently informed by my two Letters written to *Reimar* the most illustrious Professor of *Hamburg*, which are inserted in my fourth Decad of Latin Epistles. Whether better Fortune will smile on *Carminius Falco* the present Archbishop of *Calabria*, will be shortly evident from matter of Fact: For three Months ago he apprised me, that the first Volume of his *Dio* would be published before the Expiration of the Year last past. That that Work is most earnestly expected from *Reimar*, your Friend *Crusius* will acquaint you with the greatest Certainty, since he hath lately settled at *Hamburg*: And by him I would have the same *Reimar* exhorted, in my Name, quickly to publish the Edition of that Historian, which he was preparing for the Press many Years ago.

From a Letter of Herman Samuel Reimar, *Public Professor of the University of* Hamburg, *to Cardinal* Quirini, Febr. 5, 1748.

AT length the Time approches, when I may undertake the Work, of which you were the Patron, Promoter, and Adviser; and at the same Time may testify, by your Permission, my Affection and Gratitude to you. For, as you will be informed by the annexed Specimen, here at *Hamburg* is now printing an Edition. New Types, and neater than usual, are used in the *Greek* and *Latin* Text; and after the *Whitsun Holidays* four Sheets a Week will be wrought off; so that next Year I hope to lay the first Volume at your Eminency's Feet. But I should desire to receive better Information concerning *Herculaneum*, than I have hitherto received; altho' I look not for any Advantage to my *Dio* from the Remains of that Volcano. Yet, if

I may uſe this Compariſon, I think that *Dio* may be more eaſily reſtored from the Fire of *Veſavius*, than from the Smoke of *Falco*.

To the moſt Illuſtrious John Matthias Geſner. *Public Profeſſor of* Gottingen, A. M. *Cardinal* Quirini, *Library keeper to the Holy See, and Biſhop of* Breſcia.

SINCE, a few Days paſt, I thought fit to publiſh, in theſe *Breſcian* Types, the Congratulations made by the Commonwealth of Letters, on occaſion of the antient Monuments, which are digging up out of the newly-diſcovered City of *Herculaneum* in the Kingdom of *Naples*, it is but Juſtice, moſt excellent Sir, that the Deſcription of that Diſcovery, which is juſt now come to my Hands, ſhou'd wait upon you, and to you be inſcribed, who are the moſt eloquent Author of that Oration, wherein, principally, thoſe Congratulations are contained. Receive therefore, I beſeech you, this Trifle with Candour; although it be utterly unworthy of teſtifying thoſe Obligations, which by a public Writing I have acknowledged I owe you in that Letter, I mean, to your moſt learned Collegue, which was very lately printed. For I ſhould have eſteemed it as a ſingular Favour, to have been the only Man in *Italy* who was made choice of by your Politeneſs to have the Privilege of firſt reading, and being charmed with, that Oration; and moreover of communicating it to learned Men, with whom at preſent our Country indiſputably abounds. But why ſhould I ſay this, when it pleaſed you, moreover, taking Occaſion to mention my Name, to adorn me with ſo much Honour, that, as I was reading, I immediately perceived the ſcarlet Colour of the Robe I wear, to be transferred to my Cheeks?

But I hope I ſhall not derogate from the Value of the Deſcription, which I ſhall preſently produce, if I fairly lay before you ſome little Offence, which the Beginning of it gives me. In it *M. Nonius Balbus* is mentioned; and he is ſtyled, without the leaſt Mark of Diffidence, *Proconſul*. But the Inſcription, from whence that Name is drawn, runs thus:

M. NONIO M. F.
BALBO
P. R. PROC.
HERCVLANENSES
P.

And, having made the Recital, the Author of the Deſcription adds, that thoſe Abbreviations P. R. have never yet been intelligible to any Perſon. But although I am far from thinking myſelf ſufficiently qualified to aſſume the Character of an Antiquary, I will not deny, that it ſeems to me, that the Letters PROC. alſo have eſcaped the Underſtanding of the ſame Author, and of others, who have interpreted them by the Word *Pro-*

Proconſulis. For I ſhould interpret them *Procurator*, rather than *Proconſul*; and the Abbreviations P. R. which immediately precede, I ſhould render either *Publicæ Rei*, of the public Revenue; or *Privatæ Rei*, of the Privy Purſe; or *Principis Rationis*, firſt Commiſſioner of the Cuſtoms; or laſtly, *Patrimonii Rationis*; that is Procurator of the Revenue of the Cuſtoms. For the Emperors uſed to inſtitute Procurators as well of the public as of their private Revenues in the Provinces and Cities And it is notorious, that theſe Officers were inveſted with high Marks of Honour, and with great Authority. The Inſcription, which the moſt celebrated *Muratorius* produces, p. MMXXIV. *Theſ Inſcript* was either too inaccurately copied at *Naples*, or it rather obſcures than elucidates the Matter treated of. For thus it ſtands in that Place.

M. NONIO M. F. BALBO.
PR. PRO. COS.
D. E.

I am equally ſurprized, that no Mention is made of this Inſcription in the Deſcription to be preſently ſubjoined; and that *Muratorius* hath not troubled himſelf, by the ſmalleſt Annotation, to diſpel the Darkneſs I have ſpoken of.

I come now to the Deſcription.

A Relation of the Searches made in the Village of Reſina, *by the Order of the King of the* Two Sicilies.

" DURING the Building of a Palace, about fifty Years ago, near the preſent Opening, ſome very curious Statues were found, which they ſecretly carried out of the Kingdom. On Information of this the King ordered that a large and deep Pit ſhould be made near that Place, at his own Expence; from whence have been dug ſo great a Num- of Antiquities of all kinds, as have formed ſuch a *Muſeum* in five or ſix Years only, as no other Monarch could have collected in as many Ages; and as the Mine (if it may be ſo called) is vaſt, and inexhauſtible, ſcarce a Day paſſes without producing ſome antique Statue, Veſſel, or Furniture.

" Among theſe already diſcovered, many of which are much broken, and others miſmanaged, and ſome locked up by the King as very rare, there is a Block of Marble, repreſenting an Horſe and his Rider, as large as the Life, being a Proconſul, of the Name of *M. Nonius Balbus.* with the *Paludamentum* hanging on his left Shoulder, ſo finely wrought as muſt ſurprize the Beholder. Both the Horſe and the Proconſul are of white ſtatuary Marble, finiſhed in the higheſt Perfection, doubtleſs, by a *Greek* Artiſt. Here may be obſerved the Veins, the Muſcles, the Poſture, and Spirit of the Horſe, which, among other Graces, has one Ear ſtanding forward, the other leaning back towards the Rider, who has

" Spurs on his Heels, a Ring on his Finger &c. very curiously " done; as are the Breaſt-plate, the Reins, and the Bridle. " The Inſcription on its Baſe is as follows.

M. NONIO. M. F.
BALBO
P. R. PROC.
HERCVLANENSES
P.

" It is not yet found out what this Antiquity is; none have hi- " therto underſtood the P. R. There have been various Ex- " plications made at *Florence*, all which I have noted; but I " here act as a Relator, and not as an Antiquary. The King " has placed this Equeſtrian Statue, (which is the moſt beauti- " ful in the World, far better than that of *Antonixus* in the Ca- " pitol, not only as it is more antique, but that it has been done " by a more expert Workman) in a Court of his grand Palace at " *Portici*, and encloſed with Rails of Iron, and Pilaſters of " Marble, with a Guard of Soldiers about it.

" Before the Steps of this Palace may be ſeen, on a modern " Baſe, a complete Statue of the Emperor *Vitellius*, as large as " the Life: It is very perfect, and the Lines of the Face very " like thoſe on the Coin. The Breaſt-plate is adorned with " whimſical Baſſo Relievos, and the Spurs are wonderful, as is " alſo the Robe; the Spear only is wanting, which perhaps he held " in his right Hand, as it is alſo in the abovementioned Equeſ- " trian Statue. This was found not long before the famous " Equeſtrian Statue of *Balbus*.

" They have found ſix or more Coloſſal Statues of Braſs, " and Statues of Women, and a naked Figure of *Nero*, alſo in " Braſs, with a Thunderbolt in his Hand, like *Jupiter*, of " moſt perfect Workmanſhip. Two Coloſſal Statues ſitting, " but without Heads, which are of the higheſt Perfection. A " little Temple, or painted Table of Moſaic. Statues of a mid- " ling and ſmall Size, and Idols, in ſurprizing Numbers, ſome " of which are ſo well wrought, that two or three are worth all " the Coſt the King has hitherto been at. They are not all " placed, but are repoliſhing, without taking off their antient " Colour. It is ſaid they have found another Horſe equal to " the former, but broken. I ſhall not mention ſeveral other " Things of Marble, as Tables ſupported by whimſical Figures " &c.

" They have found ſeveral other wonderful Things, tending " to illuſtrate Antiquity, *viz.* Veſſels of Braſs, without Faults; " Meaſures for Liquors, with Ears adorned with Baſſo Relievos; " and an almoſt infinite Number of Kitchen Utenſils, and Inſtru- " ments for Paſtry; and what is ſcarce credible, an Oven was found " cloſe ſtopped, which being opened, had a Pye in it, in a Me- " tal Diſh, about a Palm and half Diameter, burnt to Aſhes, " yet retaining the Ornaments of the Paſtry, which was carried

to

" to the King. In the Bakehouſe were found ſeveral *Utenſils*,
" of Metal, and of Chalk. Of this there is no doubt, ſince we
" have ſuch certain Proofs, and authentic Relations.

" There have been found ſeveral beautiful Columns of moſt
" precious Marble, two of which, about ſix Palms high, his
" Majeſty has placed in the Oratory in his Palace; teſſelated
" Pavements, *&c.* Many Things are loſt, becauſe the Fire of
" *Veſuvius*, which covered them, has either wholly or in Part
" conſumed them, though of Marble or Braſs.

" In the King's Muſeum may be ſeen Locks of all Sorts,
" Keys, Latches, Rings of Doors, Hinges, Arms, and what
" not? Cameos, Medals, Cornelians, or Gems, ſome engraved to
" Perfection; and others but indifferently done.

" It is not a Year ſince we had a Report in this Metropolis,
" of the finding of a Braſs Book of four Leaves, with Letters
" engraved on both Sides, which contained the Diſmiſſion of
" the Soldiers of that Place, where it was found, with ſmall
" Claſps, *&c.* a Thing not in the Poſſeſſion of any other Mo-
" narch; the Learned have not yet been able to peruſe it, as the
" King keeps it locked up.

" The Inſcriptions are the moſt valuable Pieces of Antiquity,
" as they inform us concerning the Places where they were
" found; here are the Names of the Emperors, and the Theatre;
" among others they found laſt Summer a very large one, which
" mentions the Names of ſeveral *Roman* Families; and a Mar-
" ble very long, and very broad. It ſeems M. *Bojardi* intends
" to publiſh it.

" There are Fragments out of Number, which cannot be put
" together, as they have been ſo ill treated and broken.

" The King appears now extreamly jealous, and cauſes every
" Thing to be ſafely preſerved; and there are ſeveral Rooms
" building under the Royal Apartments in the Palace of *Naples*,
" wherein theſe Antiquities are to be placed in Order, (but we
" know not when) perhaps with the Aſſiſtance of Perſons ſkil-
" led in Antiquities.

" Every one would be glad we could explain to Foreigners
" what Place this has been, where we now find ſuch magnifi-
" cent and precious Remains. But how is it poſſible to do that
" with Certainty? ſince the Mining is done ſo confuſedly, and
" the Parts filled up that have been dug, on Account that there
" is a large Village over it, called by us *Reſina*, and by the *La-*
" *tins*, *Retina*. It is amazing to ſee the various Statues, eſpecially
" thoſe of the Emperors. It is true, we had *Vitelliu-* and *Nero* in
" our Theatre, to whom Statues might be erected; but here are
" in the ſame Place the Names of the Proconſuls *Balbi*, and the
" Statues of Women like Veſtals, *&c.* about nine Palms high;
" ſo that no one is able to ſay, here was not a Temple, a The-
" atre, or a City, or a triumphal Arch in the ruined City;
" and the rather, as Ovens, Kitchens, culinary Veſſels, Books,
" *&c.* have been found; a Point not eaſily decided: So that
" we muſt wait till ſome ſurer Veſtiges can be found, and then

" inform the Publick of the Truth. Beſides, it may be neceſ-
" ſary to reflect, that *Veſuvius* is a ſad Deſtroyer, which ruins
" and burns up our poor but moſt pleaſant Country. And who,
" among the moſt learned Antiquarians, is able from what has
" been ſeen, to diſcover or determine what this rare and mag-
" nificent Antiquity has been?

" One Thing we have now diſcovered for certain, *viz.* that
" *Herculanum*, or *Herculanium*, Ἡρακλεῖον in the *Greek*, was in
" this Place, and not at *Torre del Greco*, as has been thought by
" us *Neapolitans*, and all the moſt exact Geographers; and
" among others, *Cluverius*, who ſaw thoſe Places, having found
" that the *Herculanenſes* erected a Statue to *Nonius Balbus*.

" Thoſe petty Critics, who have not read *Dion*, *Strabo*, and
" the leſſer Geographers in the Original, but only in the Tran-
" ſlations believe, and inſiſt, that this is the Theatre which was
" deſtroyed in the Time of *Titus*, &c. as is ſaid by our *Loſena*,
" a very obſcure Writer, in his Book *de Gymnaſio*, where he
" ſays, that it is rather believed that the Theatre was not in
" *Herculaneum*, but in our Royal City, or elſe in both Places.
" To decide this intricate Queſtion would take up a Year, to
" conſult the *Greek* and *Latin* Writers, who mention this Affair,
" and make the due critical Obſervations, and to clear it from
" the Confuſion *Peter Loſena* has put it in, who merits Cen-
" ſure for every Reflexion he has made.

" At preſent our King with a magnificence truly Royal, has
" begun to dig another vaſt Mine at *Cuma*, but a little exhauſt-
" ed, on Account that the Antiquities there are not ſo much
" covered by *Veſuvius*, as at *Reſina*, or *Herculaneum*. They
" have found a Gallery here, with not a few Coloſſal Statues,
" one of which being taken up, proves to be a *Hercules* fourteen
" or fifteen Palms high, quite naked, and Part of his Legs and
" Arms are wanting. The Head and what remains, is no way
" inferior to the *Farneſian Hercules*. All our Painters admire
" it with Wonder. They have dug up from Time to Time
" ſeveral ſuch Statues, which will be placed on new Baſes, un-
" der the Arches of the Royal Palace of *Naples*. They have
" found ſome curious Baſſo Relievos, and two fair Inſcriptions,
" one in *Greek*, which I interpreted, the other very difficult,
" in Praiſe of *Venus* in Hexameter Verſe, which I made out,
" and read to the Abbot *Coſſali*, and ſent a little Copy to the
" learned *Apoſtolo Zeno*. Beſides infinite ſepulchral Inſcrip-
" tions of Freedmen, which, if I have not all myſelf, I know
" where they are.

" It is now paſt Doubt, that *Herculaneum* was at *Reſina*, as
" it is ſaid in the Itinerary of *Antoninus*, which fixes it ſix
" Miles from *Naples*; whereas *Torre del Greco*, which has been
" thought to have been *Herculaneum*, is called *Turris Octava*,
" becauſe eight Miles diſtant from that Metropolis, and per-
" haps there was a Tower at every Mile.

" I am informed by my Friends, who have read ſome of the
" Remains of the Inſcriptions, that they found ſome very large

" Letters,

" Letters, where they plainly read THEATRO, and the Archi-
" tect RUFUS, who had built it.

" The Pit they have ſunk runs eighty Palms deep, and is en-
" tirely covered with thick Bitumen, vomited out by *Veſuvius*
" at ſeveral Times; and this Place is more than five or ſix Miles
" from the Mouth of that famous Volcano. This Place is about
" a Mile from the Sea Shore. It is worthy Obſervation, that
" this Theatre and City of *Herculaneum* are covered with a Maſs
" of Bitumen eighty Palms thick; and that this Shore, in
" the Time of *Titus*, was ſo many Palms lower than at pre-
" ſent. What wonderful Eruptions of Fire and Stones!

" I had forgot to inform you that excellent Pictures have
" been found here in great Numbers, which were pared off
" from the Subterraneous Walls, and put in a proper Place for
" the View of the Profeſſors, who admire the Beauty of the
" Colours, the Deſign, and the Expreſſion of the Fable.

" It being repreſented to the King, that theſe Remains of
" Antiquity ought to be engraved on Copper, they were began
" by an unskilful Ingraver, and executed very incorrectly,
" wherefore the beſt Artiſt in *Rome* was ſent for, and a hand-
" ſome Reward aſſigned him, who being well verſed in De-
" ſigning, the Publick may ſoon expect the Pleaſure of ſeeing
" Draughts of the Statues and the reſt of the new Muſeum.

" They have found a moſt beautiful *Panthean* Hand, which
" will give ſome Exerciſe to the Lovers of antient Learning.

" Among the Paintings which have been found, and are pre-
" ſerved by the King, are Repreſentations of Buildings of a
" noble Architecture, in which are to be ſeen Windows with
" Panes, which have deceived ſome of our middling Antiqua-
" ries who reported them to be Glaſs, like ours; they may
" poſſibly repreſent the tranſparent Stones in uſe among the
" Antients.

" In fine, we may be able to enrich the Publick with va-
" rious Notices, hitherto unknown, for the Illuſtration of the
" *Greek* and *Latin* Writers.

" While I am finiſhing this haſty Account, I am informed by
" Perſons of Credit, that a few Days ſince was found an
" Etwee, much worn, containing all the little Neceſſaries for
" Sewing, as Needles, little Sciſſars, Thimbles, and other
" Feminine Implements. They have alſo found a large
" Statue of Marble, and large Pieces of Columns of fine
" Marble, which thoſe who dig them fancy will prove very
" curious."

Upon theſe Conſiderations, nobody will deny, that the City of *Herculaneum*, raiſed in the preſent Times from the Depths of the Earth, hath moſt deſervedly acquired thoſe Congratulations, which you, moſt illuſtrious *Geſner*, have publiſhed in the Oration, wherein you celebrated the ten Years Solemnities of that Royal Univerſity. For it now appears by competent Witneſſes, that *Herculaneum*, reſcued from the Ruins of *Veſuvius*, will be of

Ad-

Advantage to Antiquity, Hiſtory, Architecture, and every Species of Learning. Wherefore, moſt eloquent Orator, I applaud and congratulate you, and give all the Learned Joy, Farewel.

At *Breſcia*, *March* 16, 1748.

P. S. But whether it may be of Uſe to fix the Epocha of *Noah*'s Flood, that indeed I would not venture to affirm, nor to give my Vote in ſupport of what that otherwiſe moſt learned Prelate of the Court of *Rome*, and, while he lived, my moſt dear Friend, *Francis Bianchini* wrote concerning that Matter in his Book, intitled, *Hiſtoria Univerſale provata con monumenti, e figurata con Simboli degli Antichi.* For by what means could either he, or any other, convince me, that all thoſe Eruptions of *Veſuvius*, which at length ſwallowed up *Herculaneum*, were confined to ſuch certain Periods of Years, every Ruin having heaped over it certain Pavements, as it were, either of Bitumen, or of Stone ſhattered by the Fire; the Number of which may aſſure us, at what time of the Deluge the Waters firſt covered the Herbage of that Earth? Now, according to *Bianchini*, ſince the Works of Nature proceed in a regular Courſe; and, as is evident, the two laſt Eruptions of *Veſuvius* (the Author means the more abundant ones, which were adapted for the laying thoſe Pavements) were 1600 Years diſtant from each other; it is eaſy to frame an Argument, that juſt ſo many Years muſt have intervened between the two former; and, in like manner, the Number of as many of the ſame as may have happened, being certainly calculated by the Number of thoſe Pavements, will be ſufficient to aſcertain the Æra of the univerſal Deluge, whoſe Waters firſt ſettled upon the Land, which was covered by all thoſe Pavements, and afterwards retreated, that the former Face of the Earth might appear. Thus far *Bianchini*. But I am almoſt inclined to think that Fever-like Succeſſion of Vomitings of which he ſpeaks, a romantic Error; and the rather becauſe, according to the Quantity of caſt-up Matter, there muſt be either a greater or leſs Proportion of Time allowed for the ſame, neither do I believe, that the Number of thoſe Pavements can be inconteſtably determined. Wherefore I am of Opinion, that my Brethren of the Univerſity of *Paris* dealt very favourably, when, upon a Report of *Bianchini*'s groundleſs Aſſertion, they abſolutely forbore cenſuring it. *Hiſt. de l'Acad. T. IX. p.* 19, *&c Seq.*

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